

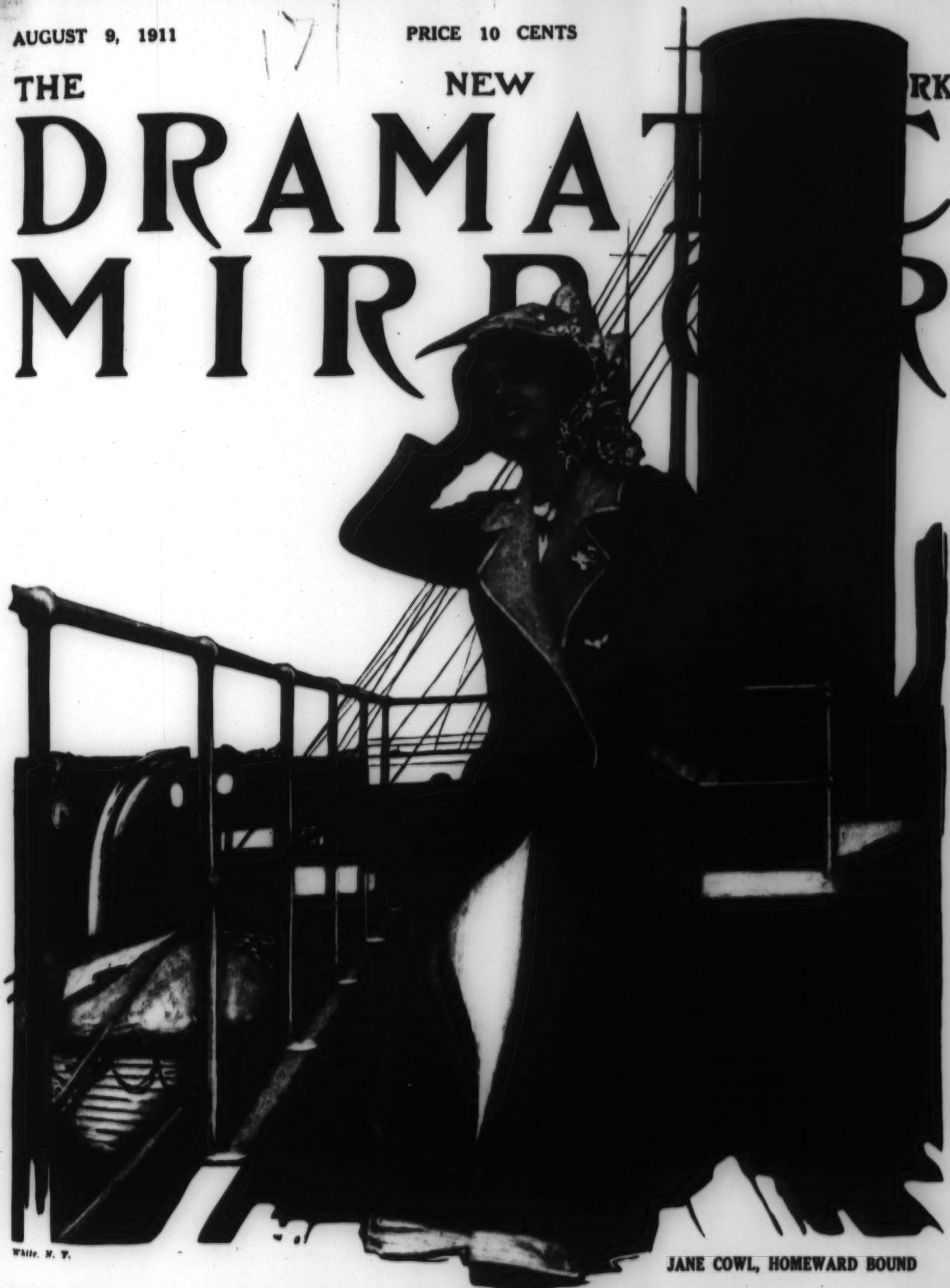
AUGUST 9, 1911

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THE

NEW

DRAMA MIRROR



White, N. Y.

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"The Dramatic Outlook on the Pacific Coast," by Oliver Morosco



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WHITE N.Y.

**THE DRAMATIC MIRROR
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NO. 1703

That Catholic Federation Letter

THE New York *Sun* last week Monday published as its news leader a special from Denver about the open letter of the American Federation of Catholic Societies denouncing certain plays and pleading for good drama. THE MIRROR of May 24 last published the substance of this letter, which then was news, and commented upon it.

The *World* of Tuesday took up the same matter and presented the views of various New York managers on the subject. Without exception these managers indorsed that in the Catholic pronouncement which all earnestly concerned with the theatre can consistently indorse, and two of the managers, DANIEL FROHMAN and HENRY B. HARRIS, agreed with the opinion expressed by THE MIRROR in May last that the letter is too sweeping in its declarations as to the general condition of the theatre in this country.

"The Catholic clergymen are right in the cases of the so-called salacious or immoral plays they name," says Mr. FROHMAN, "but they are wrong when they say that the general moral tone of the stage in America is deteriorating or that the theatres are debauched. As a fact, the morality of the theatres in America to-day is higher than it has ever been before. A dozen specific instances of plays which tend to degrade the theatre have been named, but the thousands which are sound in morals, philosophy and logic have been left unmentioned," and Mr. FROHMAN adds this:

A proof of the healthiness of the stage and also the healthiness of public taste is found in the endurance of the decent plays. Managers have learned by experience that the play which is pure in motive and circumspect in dialogue and incident is sure in the end to be most profitable, and the responsible and intelligent producers in the profession aim to offer such works. There is no doubt that the stage is being harmed by a few of the so-called producers who have lately forced their way into the profession. Their presence, though undesirable, is inevitable on account of the great growth of playgoing as a diversion among Americans and the lively competition to attract public attention. A few of these managers trade upon the public's morbid interests and desire for the sensational, but they are not numerous enough to endanger the theatre as an institution which continues to grow in artistic authority and moral purpose. I quite agree with the clergymen that the public should rebuke the speculators who produce questionable plays by staying away from the theatres where they are being acted, but I cannot agree with them that the drama in America, generally speaking, is endangering the public morals or threatening Christian standards of good living.

HENRY B. HARRIS struck the keynote of any reforms that may be expected. "I hope," said he, "that these clergymen will be able to influence their congregations to remain away from all immoral, blasphemous or otherwise questionable plays." In this way only can really objectionable plays be discouraged to the point of making their production unprofitable. Mere theorizing can have no effect, and "resolutions" of all sorts run to failure unless they are followed by intelligent action.

THE MIRROR wishes to repeat its former claim that the theatre of this country on the whole is in a better condition than ever before on the score of morality. Never before have there been so many plays that inspire, uplift, and innocently amuse. And it wishes also to reiterate that the objection of the Catholic Federation to plays that are deemed by that Federation as undesirable simply because they do not square with traditions of the church that are becoming obsolete will have no serious effect against those plays where they are in line with modern thought as it relates to the betterment of mankind.

This is a liberal age, and there is a greater concern in literature and the drama for the public welfare and for individual good than there used to be. The drama, in fact, is one of the great engines of social reform where reform is needed; and the public that is interested in problems which the drama projects will take no account of ancient religious traditions that run counter to the progress of the race.

Managerial Rights

ONE OF THE RIGHTS of a theatrical manager has been enunciated again by a court in a case possessing the element of novelty.

The power of a manager to discriminate as to dress was declared in this case, which arose in Portland, Ore., on the theory that a theatre ticket is a revocable license issued by a manager and accepted by the purchaser subject to the manager's discretion.

The case arose from the refusal of a Portland citizen to put on his coat in the parquet of the Orpheum Theatre when requested to do so, and the Municipal Court of that city declares that it is within the rights of a manager to prescribe the apparel he will permit to be worn on his premises.

The cause of action in this case is traceable to the heat that prevailed in Portland—as it prevailed elsewhere—recently. During the term of caloric, according to the local press, many male patrons of this Portland theatre removed their coats while enjoying performances, but in all cases, except that of the man involved in this action, the garments were resumed on managerial request. This particular patron of the theatre believed he had a right to sit in his shirt sleeves, and was arrested on his refusal to put on his coat. The complaint against him was as for a misdemeanor, and he was declared to be guilty of disorderly conduct, though the court imposed no penalty. The case was in the nature of a test of rights in the premises, and was prosecuted on behalf of the Portland Managers' Association.

The reason of the decision, while declaring a general principle as to managers' rights that has been announced in the courts on differing states of facts, is plain to see. No doubt patrons of the gallery or other remote and cheaper sections of the theatre involved are permitted to remove their coats while seeking relief from heat. But in the better parts of the theatre it is necessary to observe a more stringent rule as a matter of course, for, while some persons are prone to seek ease in unconventional ways, other persons are careful to adhere to polite usage, and, being unwilling themselves to offend in such a matter, they would be likely to resent relaxation from dignified custom on the part of others. Thus a manager must have regard for the more refined habit of his patrons, and the court recognizes his power to enforce observance of it.

A Suggestion

THE MIRROR has recently received several formal communications from clubs of women, chiefly in Western cities, all phrased in a way that indicates a concerted movement on the part of such clubs, which may be related to the Drama Leagues that are forming to influence theatre offerings.

"The club women of our city," says one of these communications that can be taken as a type of all of them, "have for a long time objected seriously to many of the demoralizing plays given in our theatres and the posters advertising them. We beg for a purer class of plays, and we urge that bill posters depicting crimes, suggestive attitudes and women clad in tights give place to posters that will not have a baneful influence."

THE MIRROR would dislike to believe that the members of these clubs are prurient minded, or that they seek out the comparatively few theatrical offerings which might offend and peruse the posters thereof.

A great majority of theatrical offerings to-day are not of the class to which these circular letters refer. Let the women of these clubs ignore the offerings which they consider demoralizing and all that relates to such offerings, and turn their attention encouragingly to the reputable things in the theatre. As is suggested elsewhere in THE MIRROR, full power to minimize the objectionable in the theatre rests with those who complain about it.



THE USHER

"I READ with interest the reminiscences of my old friend, Robert McWade, Sr., in THE MIRROR of July 26," says William Seymour. "I wish to call attention to the mistake he makes, however, in his statement that 'his run of four weeks of Rip at the Olympic Theatre was longer than Mr. Jefferson ever played Rip in New York at one engagement.'

"I played Hendrick with Mr. Jefferson at Booth's Theatre, New York city, in the Fall of 1809, and the play ran seven weeks. The year following, at Booth's Theatre, I played the dwarf with Mr. Jefferson in Rip Van Winkle, and the play ran for 149 consecutive performances.

"I saw Bob play Rip forty years ago at the Continental Theatre, Boston," continues Mr. Seymour, "and a beautiful performance it was—in every way worthy of comparison with Mr. Jefferson's. Let Cesar have the honor due to Cesar." Mr. Jefferson played Rip at the Olympic Theatre, this city, under the management of James E. Hayes and J. C. Duff, in the Summer of 1808, and I played Hendrick then, but I cannot (without my notes) recall the exact length of the run. But the 149 performances at Booth's in 1870 must stand—with all due respect to Bob McWade's 'memory.' My good wishes to him."

Schurmann, the Paris impresario, who has managed many theatrical and musical celebrities on tour, has been writing his memoirs under the pregnant title of "Secrets de Coulisses."

One story he tells of Suzanne Després suggests the superficiality of many persons who rave over notabilities on an assumed knowledge of art. Després gave admirable performances of Ibsen's *Norah* in A Doll's House and Jules Renard's *Poil de Carotte* at one performance in a provincial town. The enthusiasm was tremendous. A society woman was particularly emphatic in her expressions of pleasure. Before she left the actress' dressing-room she took the heroine on one side and said: "May I ask you a question? Why were you dressed as a little boy with a red wig in the fourth act of *Norah*?" She had taken *Poil de Carotte* to be the sequel of the Ibsen drama! Poor Madame Després was so disgusted that she could never be induced to revisit the locality.

Schurmann says he has never known an author more indifferent to the stage performance of his plays than Maeterlinck. When the Belgian visited the Gymnase a week after *Joyeuse* had been staged he left before the end, remarking to the manager: "After 10 o'clock the best place is bed." The impresario gives a picture of Maeterlinck that will not accord with the imaginative portraits that many have of him. To most persons he may seem an ethereal, poetic personality. In fact he is a physical giant "who asks what there is for lunch as he gets out of the train and whether there is any good beer in the place."

Maeterlinck's methods of work are curious and characteristic. "If I waited for inspiration," he says, "I should never work. I sit down before pen and paper every day for three hours. If the ideas come I write them down; if they are absent, I smoke my pipe."

When Ibsen had completed a new play the papers in Copenhagen announced the fact with a great flourish of trumpets, and added: "The master will deposit his manuscript at the National Theatre at 10 o'clock tomorrow morning." At that hour the road between Ibsen's house and the theatre was lined with people. The great man appeared with his precious roll of paper neatly tied up. As it slipped through into the letter box the public gave a great shout. The philosopher acknowledged the demonstration with a grave bow. Every one of his ordinary acts in public was accompanied by a mise-en-scene, and even the curtains of his window were drawn aside so that his features might be visible to his admirers outside. Yet if any one has a right to pose, who will say that Ibsen had the right?

Schurmann's experiences, no doubt, are paralleled by those of all of his kind who have "handled" big stars. He says that some stars show avarice and pettiness of disposition; others a generosity actually embarrassing to the manager. Paderewski and Adelina Patti appear to possess the highest regard of Schurmann. He says the former is the most noble minded of any artist he knows, often giving away the whole of his fees, amounting to £100 a concert, in charity, while the latter deserves every penny of her £400 an engagement, is always exact and punctual in fulfilling her obligations, and is more respected than any other popular favorite. On tour she lives for her art and allows nothing to interfere with it.

The caprices of other artists form a large section of the book. Sometimes the tour comes to a sudden termination on account of the insolent behavior of the star or a demand for more money "because the manager is making so much." In one case a most profitable enterprise had to be abandoned, for the leading young Parisian actor refused to cross the water, having an attack of sea-fright. "Temperament" and temper seem in some cases to be convertible terms.

Fitted by youth and very good looks, M. Lou Tellegen, Bernhardi's leading man, may have been thought by many who admired his personality and his work, when he played here with the great French star, to have arrived at his distinctive position by easy stages.

A handsome and talented young man in such circumstances is commonly thought to have won place easily through natural advantages.

But the story of this actor is like the stories of many others not so well fitted by nature as he is fitted as to trials and hardships.

M. Tellegen, who is but twenty-four years old, is the son of a Greek general and a Dutch dancer. He

was born in Athens, but lived as a boy in Holland, and began his career on the stage as a dancer at the age of thirteen. It was his ambition to learn French and be an actor in Paris, and to this end he studied industriously. He went to Brussels, where he experienced great distress and poverty. Finally he secured a position as model to a sculptor there—and also learned something of the art itself.

The moment finally arrived when he could go to Paris. But just previously to his departure he lost all his savings by theft. His plans had been made, however, and with 30 francs in his pocket he started for the French capital. Here success crowned his efforts. He is a linguist and a writer, a man of much talent and enterprise, and is the author of several dramas. He was for two and a half years at the Paris Conservatoire, and from there went to the Odéon Theatre and later to the Porte St. Martin.

M. Tellegen's career, in short, newly emphasizes the fact that even one with the best natural equipment must labor faithfully to win success on the stage.

MIRROR correspondents in Texas and Kansas unite in noting that those States have large crops, and this means full patronage for amusements.

"We have the best crops in many years," says a Texas correspondent, "and plenty of money. There has been a capacity business for the big circuses, which are the leading attractions at this time, and from the outlook dramatic attractions will fare well here the coming season."

But managers should remember that no local conditions anywhere will make profitable inferior offerings. The day of the inferior attraction has passed. The public wants amusement, but it will not tolerate plays or companies that travel on misrepresentation.

"When you are real young you don't think about yourself. People don't become frightened at themselves until they get older, and that's why every one who wants to go on the stage should start awfully young."

This philosophical observation is from Helen Decker, aged ten years, who is acting in the West.

Local papers characterize her work as "carelessly artistic," which would seem to bear out her idea.

One of the inducements to see Twelfth Night, The Merry Wives of Windsor, and The Tempest was a chicken dinner offered at the Broad Ripple Park, in a Western city, recently.

"It takes a vast amount of coaxing to get the public out in hot weather," said a local critic. "It was the chicken dinner and not Shakespeare that drew the crowd."

Which inspires the thought that there is chicken and chicken as well as Shakespeare and Shakespeare. And tough "chicken" in its way is no worse than ill-cooked Shakespeare.



WHITE, N. Y. GROUP FROM THE RUSSIAN BALLET AT THE WINTER GARDEN, N. Y.



THE DRAMATIC OUTLOOK ON THE PACIFIC COAST

BY OLIVER MOROSCO



THREE are several specific reasons why the forthcoming season should be the most profitable the Pacific Coast has ever experienced, from a theatrical viewpoint. Aside from the fact that our population is growing more rapidly than that of any other part of the country, for the reason that it has more room to grow, and that there is general prosperity throughout this section, there are other important reasons why managers should expect well of 1911-1912 out here.

One of the most significant of these is the line of "dollar" attractions which has been booked, and which shows that the Eastern manager has acquired a keener sense of theatrical values than he has ever displayed in the past. For the last two years the medium priced offerings have been trying to commit suicide, and they were so bad that when the public took a look at them there was no attempt made to delay the act. They soon were classed with the vulgar and illegitimate melodramas of previous years, which died a natural death through persistent attempts to baffle the public. The revival of this bunco game in the last two years took the form of presenting either highly salacious concoctions, good but old plays with casts that could not have cost more than \$200 a week, and positive failures with any old kind of a company at all. Last year they stranded on the road by the dozen, and only half a dozen or so got as far as Los Angeles.

Compare these awful things with this year's bookings, which include *The Third Degree*, *The House Next Door*, *The Three Twins*, *The Virginian*, etc., and it is easy to see that an honest attempt is to be made to give full value in these "dollar" attractions. The result will be twofold. It will fill a heretofore vacant place in the business, and will help to establish the high-class attractions on a still higher basis than ever before. In Los Angeles these "dollar" attractions will play the Lyceum, formerly the Orpheum, the latter vaudeville house now having a magnificent new theatre on Broadway, with a seating capacity of 2,000.

REVIEWS OF BOOKS

FRANCIS BACON, a drama in five acts, by Mervyn Murray. Published by Albert F. Grazer Company, Spokane, Wash., 1911.

Apparently Mr. Murray and his publishers expect this drama, dealing with the career of Francis Bacon, to be considered seriously, although it betokens a state of mind unusually naive for dwellers in this cold world. Whether the claim to a niche in the hall of fame rests upon the literary, the dramatic, or the historical qualities of "Francis Bacon," would require some astute investigation to decide.

It seems likely that the author has considerable faith in his literary qualities, for his blank verse runs smoothly enough, and he has embellished page after page with rhythmical statements that pass as epigrams. These epigrams are little more than old friends with new buttons on their costumes.

All is not drama that a man dramatizes. A loosely strung series of episodes does not make a play, no matter how brilliantly written. Mr. Murray's theme is quite as philosophical as historical, and certainly not adapted to practicable use on the stage.

Although Mr. Murray asserts again that Francis Bacon was the son of Elizabeth and Essex, and that Bacon wrote Shakespeare's plays, the controversy can still not be considered *res judicata*. Controversial doubts are not allayed by dramatic theses.

At any rate, the volume is attractively printed; it is interestingly illustrated with photographs and autographs of Elizabethan notabilities, and it is easy reading.

IRISH POEMS, by Arthur Stringer. Published by Mitchell Kennerley, New York, 1911. Price, \$1.00.

Anybody who picks up a volume of Arthur Stringer's poems may always be sure of pleasure ahead, for

There is no question that in the past the highest class productions have suffered somewhat from being played in the same theatre which the preceding week may have housed an offering which should have been, if it was not, playing the dollar scale. The first-class houses, the Majestic in Los Angeles and the Cort, the new San Francisco theatre, will now play nothing but the topnotch attractions.

Another important factor in the dramatic situation, peculiar to the Pacific Coast, is the stock company, as it exists in San Francisco, Los Angeles, Portland, Seattle, and Spokane, but more particularly in the first two cities. In Los Angeles there are two high-grade stock companies, each trying to give more artistic performances and more sumptuous productions than the other. Only the highest class of plays are produced. New plays receive their initial presentation here and, in a way, Los Angeles has become a sort of producing centre. I have seen all the stock companies of this country, and they do not begin to compare with the companies here. Facts speak for themselves, thus:

It is unusual for a play to be given here only one week. We run them from two to eleven weeks. I recently produced *The Fox*, and it ran five weeks. Edgar Selwyn's new play, *The Arab*, ran three weeks, and was good for four more, but we had to discontinue the run, owing to a contract to produce another new play, *The Flirt*, by Margaret Mayo. *The Country Boy* had its premiere in Los Angeles, also *The Spendthrift*, also *The Rose of the Rancho* (then known as *Juanita of San Juan*). *Pierre of the Plains*, with Richard Bennett, ran four weeks; *The Dollar Mark*, which was not liked in New York, ran eleven weeks. *The Girl of the Golden West*, when it was first released for stock, ran ten weeks, and *The Rose of the Rancho* six. Show me another city in the United States, regardless of size, which can do this.

I mention these facts for two reasons: First, through pride, and, second, to show why the traveling attraction playing for \$2 a seat, and

the "dollar" attraction, have got to deliver the goods. I feel I am in a position to speak authoritatively on this subject, as both stock companies of Los Angeles are under my control, as also are the "dollar" line and the \$2 shows. I am particularly pleased with the outlook for all three.

So far as the theatres themselves are concerned, the alignment of houses will be practically unchanged from last year, with the exception that arrangements have been made for adequate housing of the "dollar" bookings. In Los Angeles I will play these at the Lyceum, which is still controlled by the Orpheum, as previously stated. In San Francisco they will go to the Savoy, which has been superseded as the first-class house by the Cort. This is said to be the handsomest structure of its kind in the West, and is the most centrally located theatre in San Francisco, on Ellis Street between Market and Powell. John Cort is the lessee. Another new theatre in San Francisco will be that being built by Frederick Belasco for his Alcazar Stock company, the old Alcazar to be devoted to sane melodramatic purposes. The Orpheum will continue merrily on its way, and the Columbia, also a comparatively new theatre, will house the Klaw and Erlanger attractions.

In Los Angeles another new theatre is to be begun very shortly—the New Belasco, in which I will install the present Belasco Stock company. The Mason will be the Syndicate house, as always.

Much has been said of late about the moving pictures as serious competition to high-class attractions. We do not find it so on the Coast. They may interfere with the business of poor dramatic offerings at high-class prices, but our experience is that the attractions which are worth the money will get it.

Oliver Morosco



FRANKLIN ROBERTS
Engaged by John Cort for "Sadie"

whatever his limitations, Mr. Stringer is not a bore. Although this generation is not producing any lyrics that will stand by the exalted flights of Shelley or the sensuous lines of Keats, our writers are giving us from time to time much that is charming and much that unites melody and thought. To this class belong the "Irish Poems," just issued by Mitchell Kennerley.

The spirit of the Celtic race is popularly supposed to be compounded of tricky wit and tender pathos. These two antithetical qualities Mr. Stringer has hitched together in a harness of dialect and has driven over a course of a hundred pages or so. His themes are not many: Love and longing, roving and philandering, reminiscence and homesickness, with the numerous variations that they allow when approached in different moods. Frequently, and characteristically of Mr. Stringer's method, he expands the particular lyrics into universal propositions by final couplets, sometimes italicized and sometimes not. This device, which the author utilizes consistently and happily, gives the lyrics their chief strength.

The poems derive their beauty, however, from their easy and melodious phrasing. Although an author's delight in too deft craftsmanship may, before he knows it, betray him into mere prettiness, Mr. Stringer's good sense usually keeps him safely from any such trap. When a writer can manage a style like this, and can dissolve a few ideas in it, he can establish a strong suit in popularity, besides taking a few tricks among those who consider themselves the elect.

MADISON'S BUDGET, No. 14, by James Madison. Published by James Madison, New York. Price, \$1.00.

The annual issue of *Madison's Budget*, with a hundred pages of monologues, sketches, jokes, songs, and verses, has just appeared on the market. It should be a source of relief to the vaudeville artists who have run out of material.



THE MATINEE GIRL



THEY'VE a rare spirit of hospitality in that brown Elizabethan house set in its frame of green hills, fringed with stately dark trees, its grounds punctuated by a clear blue lake. I refer, of course, to the Actors' Fund Home at New Brighton. I would as lief forfeit my annual vacation as forego my yearly visit to that spot of quiet cheer. It is quite comprehensible that the number of visitors has grown to seventy-five a week.

If you trudge in, a dusty wayfarer from the country road, they give you welcome, and you become at once an honored acquaintance. If you have acquired that rank and call again, you are greeted as a friend. If you have been enlisted with the friends, you are promoted to the rank of a dear friend. They have, these guests of the Actors' Home, the possession which transcends coronets.

On a recent Sunday I found a singularly charming group of women sitting at the heavy stone entrance to what looked like a fashionable Summer hotel. They were chatting so vivaciously, laughing so light-heartedly, their slight Summer frocks looked so crisp and youthful, that one driving past might mistake it for a group of pupils in a girls' school. More leisurely approach reveals that the heads of most of these girls is crowned with abiding silver, and there is an ease and charm in their bearing that suggests either the stage or the drawing-room.

At the end of the building, on a balcony, a group of men had drawn their hats over their eyes to keep out the Western light from the setting sun. There is time to see this before the summons to tea, and into the long room go the thirty-eight guests, and its half dozen long French windows, opening upon balcony and lawn, admitting the sunshine that plays across the tables and slants upon the olive walls. It was a cheerful meal, the men and women talking without bitterness of the past, without fear of the future, with enjoyment in the present. There was reason, too, for some lowering of spirits, for one of their number had gone three days before upon that dim road from which there is no return. But no one spoke of this. The task of making a guest of the guests welcome was paramount. It was when tea was over that a white-faced philosopher with kindly eyes said in a low voice that must carry no depressing message to his companions: "We are all well, but we try to be in readiness for the call—as Hamlet says, in readiness."

There is a library newly placed in a small room at the left of the entrance. It was bequeathed by John Barron and is arranged as he wished, with his portrait above one bookcase and the bust of Charles Fechter opposite. I noted an Encyclopedia Britannica in the collection and heard that the Home has five.

Jennie Parker told me she was the oldest guest, her term of residence there being eight years.

Mrs. Nellie Tannehill returned from a five weeks' visit and, preparing to depart for another, talked to me of her two granddaughters. Mrs. Clifton, Mr. and Mrs. Chester, and Virginia Buchanan sent messages to friends in the cañon-walled city. Mr. Smith recalled an event of thirty years ago as though it had been yesterday. Three of the guests had assisted at an entertainment for their neighbors at the Sailors' Snug Harbor.

Many of them had worked hard and were happy in the success of this programme, given to an audience from New York, Brooklyn and Newark that crammed the large house, when the sign "S. R. O." was sorely needed. I was assured that if the Home had a theatre there would be frequent entertainments by volunteer home talent.

Overture by Mrs. George Quirk; address of welcome. Mrs. Nellie Tannehill, composed by her for the occasion; George W. Pike and protégé in sketch: Harry Irving, songs; Nannie Cotter, recitation, "The Optimist"; George Morton, recitation, "The Star Spangled Banner," with variations; Charles A. Morris, banjo solo; Minnie Stephens, recitation, "The Irish Emigrant's Lament"; Ada Morton and A. W. Maflin, pantomime dance; scenes from Hamlet, selected: King, Harry D. Clifton; Queen, Eileen Marble; Hamlet, Samuel K. Ches-



BLANCHE BATES

ter. Violin solo, Charles J. Edmonds; Madame R. Neuville, burlesque on woman's suffrage (by request); I. G. Withers, flute solo; Gabrielle Campbell, reading, "Ostier Joe"; A. W. Maflin, Irish jig; Eileen Marble, recitation, "The Dead Man's Hand"; William T. Stephens, recitation, "Scots and the Veteran"; Nellie Tannehill, recitation, "A Little Advice to Married People"; Harry Irving, sketch, "The Three o'Clock Train"; Colonel Dangerfield Boot, Harry D. Clifton; The Phantom, A. W. Maflin; Holliver Bulpart, Harry Irving.

F. A. Dubois, who looks like our best conceptions of Richelieu, acted as master of ceremonies. The entire occasion was a testimonial entertainment tendered by the guests of the Home to Mr. and Mrs. William G. Barron, the superintendent and matron.

"We find some way of being busy from morning to night," said a guest in whom youthful prettiness of face had passed into beauty. This genius for occupation is more common among the women than the men, but the male guests are fertile in the matters of amusement. Mr. Edmunds had fortunately beaten at pinocchio. Had he been beaten he would have had to walk from St. George Ferry. Such forfeits take the place of money stakes.

"I wish you could see us now," writes Julie Opp Faversham, from the Old Manor, Chiddingfold, Surrey, England. "Such a glorious Summer—nothing but sunshine and blue skies. The place is a mass of bloom, and luncheons and dinners under the trees is our daily life."

It is debatable whether the joke is on Percy Haswell or the Arts and Letters Club of Toronto. I have several times pointed out in this column that every actress has her own particular city and every city its own particular actress. Toronto stands in this relation to Percy Haswell, who is, I think, spending her third Summer in stock in the Canadian city.

The Arts and Letters Club, having leased the old Toronto Judicial Chambers for a home, fell into the march of all the other polite organizations of that city, and essayed entertainment for its most beautiful and superlatively brilliant Miss Haswell. It gave her a luncheon. A little later Miss Haswell bethought herself of a suit of armor she had seen at the Chambers. As her lovely eyes had traversed the old rooms they had fallen upon the armor topped by a shining helmet from which waved an owl plume. Looming out of the shadows of the press gallery, it reminded her of the story of the man in the iron mask. She wrote the secretary of the club asking him if the club would

honor her by lending her this armor for use in the production of a romantic play she was then rehearsing with her company.

The secretary, though an Englishman, sat him down with a twinkle in his usually solemn eye, and when Miss Haswell received the note, minus the drawl with which it would have been orally delivered, she found it contained a message granting the favor. The condition was that since the armor was of such great age and such immeasurable value to the club, he must ask her to "observe the greatest caution in its transportation."

Miss Haswell sent a property man, an electrician and a sleuth engaged from a local detective agency to convey the precious relic to her presence.

The men were gone for two hours. When they arrived the armor was in rusty circular sections. The plume was a tuft of quills from a feather duster. The shining helmet had taken on the semblance of a sugar scoop. A wag finding a few yards of stove pipe bisecting the Chambers when the club took possession of them had fashioned it into the similitude of ancient armor. The shadows of the press gallery had aided the illusion.

Live and acquire needed knowledge. The Players have taught their former clubmate, Barry, something he did not know, and of which he had expressed doubt in print, that stage folk both "think and feel." He learned more, that they are persons of decision and that their actions follow decision with stunning effect.

Blanche Bates is one of the most popular, if not quite the leader, of the dramatic hostesses in the cycle of Summer week ends which Broadwayites are enjoying. Personally, I know no one who knows better the balanced art of paying a guest enough attention and letting her follow her own inclinations sufficiently, to the equal end of her comfort and happiness. Every one who has an invitation to join the hostess in her motor spines to Ossining and the Ira Bailey Farms goes, and stays as long as permitted, and is sad at going away. Miss Bates had a Southern ancestor or two whose hospitable gifts she manifestly inherited.

Raymond Hitchcock, before beginning rehearsals of Channing Pollock's Nihilistic musical comedy, *The Red Widow*, is whiling away the seething midsummer days lassily in a picturesque cottage with flower dotted grounds, near Brewster, N. Y. There Mr. Hitchcock gave an Independence party on July 4, at which, squatted Turklike with legs crossed encased in white duck trousers, he summed up our human miseries on that broiling day:

"I'm so warm and miserable that I would like to take off my skin and sit in my bones."

Mary Marble is the guest of her cousin, Anna Marble Pollock, at the Parsonage, Channing Pollock's Summer home at Shoreham, L. I. Miss Marble explains the singular name of her host's country place upon the same basis as Maclyn Arbuckle's being nicknamed "Slim," because he wasn't. Mr. Pollock has given his midsummer home an ecclesiastical name because it has no such flavor, and further, to derisively express his professed dislike for persons who live in such dwellings.

Ruby Craven is spending her vacation with her parents, Mr. and Mrs. Walter Craven, in the stone cottage on one of the wooded hills of Staten Island, that is so like a bit of their native England.

"Look as though a Titan had been playing ball with a lot of little Irelands," was Maria Baldini's summary of her impressions of the Thousand Islands.

THE MATINEE GIRL.

AT VARIOUS THEATRES.

METROPOLIS.—Cecil Spooner and her stock company returned for their second season in the Metropolis Theatre, at 142d Street and Third Avenue, with a matinee on Saturday, Aug. 5. During their absence the entire house has been overhauled and redecorated by Joseph Heibring. New carpets and draperies have been supplied by Stoller and Company. New seats have been installed by the American Seating Company, and a new drop curtain by Lee Lash placed in position. The Girl and the Detective is the opening bill. Next week, Aug. 14, The House of a Thousand Candles will be played.

BROADWAY.—The run of eighteen weeks of Lew Fields in the musical production The Hen Pecks was resumed at the Broadway Theatre Monday night, Aug. 7, for a limited engagement. Mr. Fields returned to New York from Europe on Thursday night. The libretto of The Hen Pecks is by Glen MacDonough, with the music by A. Baldwin Sloane and the lyrics by E. Ray Goetz, while Ned Weyburn, Mr. Fields' general stage producer, has added some new touches to the production. Mr. Fields is again seen in the character of Henry Peck, while in his support are Blossom Seeley as Henella Peck, Elisabeth Brice as Henolia Peck, Jessie Busley as Henoria Peck, Louise Carver as Henrietta Peck, Rosalie Ceballos, Hazel Allen, Irene Castle, Marjorie Blythe, Ethel Wheeler, Frances Ross, Adelaide Mason, Elsa Reinhardt, Stephen Maley, Vernon Castle, Thomas Murray, Joseph Kane, Charles King, Frank Whitman, Hilarion Ceballos, and Mr. and Mrs. Sam Watson with their farmyard scene. The augmented orchestra is conducted by George A. Nichols.

WINTER GARDEN.—Gertrude Hoffman and the Russian dancers resumed their interrupted run at the Winter Garden on Monday night.

ACADEMY OF MUSIC.—The Academy of Music Stock company presented Zaza last week in a manner which deserved the highest praise for the company and J. Gordon Edwards as stage director. This well-known emotional drama received the support of big audiences throughout the week, and the management must be well pleased with the appreciation shown by the patrons of this popular stock organization. Zaza, played

by Priscilla Knowles, showed an intelligent, painstaking and earnest study. Her portrayal was notably strong in the fact that she avoided any forced means to gain her points. In every respect she played the part in a most convincing manner. Theodore Friebus as Bernard Dufrane furnished an excellent support and did some of his best work this season. John T. Dwyer as Joly and Harry Huguenot as Criquet were excellent in their respective roles. William H. Evarts was rather stilted and paid too much attention to the audience. Angela McCaul as Alice Morel was very good, and Helen Scott and Hazel Miller added to the completeness of the production. This week, The Count of Monte Cristo.

PALISADES PARK.—The current offering of the Aborn Comic Opera company is Reginald De Koven's romantic comic opera, The Red Feather. The company includes Blanche Morrison, Lucy Monroe, Laura Baer, W. H. Conley, Harry Llewellyn, Frank H. Smith, Joe Roger, and John R. Phillips.

PROSPECT.—The stock company at the Prospect Theatre is this week offering Mrs. Temple's Telegram.

A MASONIC PLAY.

Jewel Lodge of Masons, No. 304, of Storm Lake, Ia., will produce on the evening of Aug. 22, at the Storm Lake Opera House, a Masonic play, entitled An Eighteenth Century Lodge. This is the first time that a Masonic play has ever been produced by Master Masons to an exclusive audience of Master Masons. This production, prepared by Joseph E. Morcombe, editor of the *American Freemason*, is a reproduction of the life of Masonic ancestors. The scene is laid in London in the year 1723. The intention is to show the customs of the craft and the manner of life of two centuries ago. In collaboration with Masonic scholars of England and elsewhere, Mr. Morcombe has produced a picture said to be accurate in every detail. E. P. Arnold, who is staging the piece, has for the past six years been Henry W. Savage's stage director. The play has the endorsement of Grand Masters.

The cast is: Prologue, E. P. Arnold; Sir Roger Stutter (the youngest Entered Apprentice), Roy U. Kinne; William Thickpennie, of Moorhen Farm (the

candidate), H. E. Roberts; Andrew Oldmixon (Master of the lodge), A. E. Brunson; Richard Tapiser (Secretary of the lodge), T. C. Bassett; John Theophilus Desaguliers (Deputy Grand Master), E. F. Blayney; Nathaniel Chepman (box master and lover of good ale), C. W. Zeiman; Thomas Keppquest (a Stuart partisan at heart), Thomas Foster; Accepted Quickly (credulous mortal), Charles H. J. Mitchell; Diecon Cockshead (landlord of the Blue Lion), William F. Park; Brian Bracegirdle (a visiting brother), E. P. Stangland; Anthony Applegate (Tyler of the lodge), Roy Wilkinson; Watchman, Tapster, A. G. Hoch; Robert Sweetmouth, Philip Breadmonger, Ralph Ryecroft, John Pettyclerk, Simon Oxenherd, Roger Dobbins (all members of the lodge).

AGAIN THE BILLBOARDS.

The new billboard ordinance for Portland, Ore., has gone into effect and the billboards of that city are being overhauled to bring them within the terms of the law. The ordinance contains the following provisions: The height is limited to fourteen feet, the distance from the ground must be at least two feet, a space of five feet must be left between boards, and they must all be constructed of tin, sheet iron or other noncombustible substance. Billboards on the tops of buildings, and more than three feet high, must be faced with iron or other noncombustible material, and boards on buildings must not be more than ten feet high or more than twenty feet long for every twenty-five feet of frontage of the building.

PRIMA DONNA INJURED.

Dr. George Gibier Rambaud, director of the Pasteur Institute in New York, was perhaps injured mortally; his wife, Madame Gerville-Réache, the prima donna, was seriously hurt, and four others were injured when a 60 horse-power car that Dr. Rambaud was driving turned turtle when he was rounding a sharp curve Aug. 8, on the East Park Road, four miles north of Poughkeepsie. The injured included Dr. Rambaud, Madame Gerville-Réache, Valentine R. Gerville (Madame Gerville-Réache's sister), Paula W. Laurent, and Simone Laurent, nieces of Madame Rambaud.

THE STAGE BIRTHDAY CALENDAR

August 9.



EDWIN STEVENS

FRANK E. JAMISON, formerly of the stock at the American Theatre and this past season with The Country Boy, No. 2, for which he is re-engaged.

BENJAMIN CHAPIN, whose inimitable impersonation of Abraham Lincoln has given him a distinction in the stage world peculiarly his own.

PAUL KELLY, the clever child actor, recalled in Robert Mantell's company and The Confession, and who this season will appear in Mother.

ROBERT G. HAMILTON, who was a member of the New Theatre company last season and is now touring with the Coburn Players.

BRENDA GIBSON, the English actress who has appeared here in times past with Sir Henry Irving's company, and who in late years has appeared wholly in Martin Harvey's support.

DAVID MANNING, lately seen on Broadway with Maude Adams in Chantecleer and in the production of Youth, at the Bijou Theatre.

ABBOTT ADAMS, recalled with Richard Carle in The Spring Chicken, The Hurdy Gurdy Girl, and Mary's Lamb, and also in Three Million Dollars.

STANLEY BARRACLOUGH, the English singer, who returned to this country only a few weeks ago, having appeared here some years ago in The Little Duchess and Florodora.

August 10.

SALLIE FISHER, the prima donna, who has appeared in The Burgomaster, The Chaperons, The Billionaire, The Office Boy, Sergeant Brue, The Man from Now, The Tattooed Man, A Knight for a Day, A Stubborn Cinderella, The Goddess of Liberty, The Girl in the Train, and The Heart Breakers.

S. K. WALKER, pleasantly remembered for his work in A Fool There Was, and lately seen in The Third Rail.

FLORENCE HOLBROOK, co-star, along with her husband, Cecil Lean, in Bright Eyes.

EDWARD PPPL, author of The Prince Chap, The Silver Girl, Vesta Herne, The Littlest Rebel, and The Broken Rosary, the two latter to be produced this season.

MARY HALI, the well-known stock leading woman, late with the Harry Davis Stock, Pittsburgh.

AL LA MAN, for many years associated with the diminutive comedian, Master Gabriel, appearing in vaudeville, Sweet Marie, and A Son of Rest.

JULIA BLANC, now in stock at Elitch's Gardens, Denver,

and last season with Gertrude Elliott in The Dawn of a To-morrow.

WITTER BYNNER, author of the sketch, Kit, which Hilda Spong presented in vaudeville.

August 11.

CONNIE EDISS, lately seen here in The Girl Behind the Counter and The Arcadians, but who has returned to her native London and is now appearing there in Peggy, at the Gaiety Theatre.

JOSEPH M. WEBB, the popular manager-comedian, who will be pretty actively concerned in the managerial end of the profession this season.

GEORGE CALLAHAN, seen hereabouts lately in The Motor Girl and Hans, the Flute Player.

WALTER SHANNON, remembered with Mabelle Gilman in The Mocking Bird and for the past five years seen in vaudeville, along with Beatrice Mackenzie.

ASHLEY MILLER, juvenile actor, specially well known in Shakespearean and romantic roles.

August 12.

PAULINE FREDRICK, after distinguishing herself in When Knights Were Bold, Toadies, Twenty Days in the Shade, Samson, The Dollar Mark, and The Fourth Estate, married and retired from the stage about a year and a half ago.

CECIL DE MILLE, versatile fellow who divides his time with acting, managing, producing and writing plays, the son of the late Henry C. and Beatrice De Milles and brother of William C. of that ilk.

MARION LOANE, who has just concluded another summer as leading woman of the Hunter-Bradford Stock, Hartford, Conn.

C. T. DAX, author of the perennial In Old Kentucky and several other plays.

JESSIE BATEMAN, English actress, recalled here through her work in A Brace of Partridges and A Message from Mars.

GRONON P. GOODALE, the veteran dramatic critic of the Detroit Free Press.

August 13.

EMMA EAMES, the distinguished prima donna, who will return to the stage this season, appearing in concerts and with the Boston Opera company.

JANE CORCORAN, whose recent work on Broadway has been in Mother, A Gentleman from Mississippi, All for a Girl, Divorcons, and The Man of the Hour.

FREDERICA GOING, late with The Shepherd King and Frederick Warde in Julius Caesar.

PAULINE PARRY, specially remembered in The Merry Widow and who is announced to appear this season in The Princess Child, a new Lehar opera.

PAULINE LOAD, who has appeared on Broadway in Nat Goodwin's support and in stock in Milwaukee and Portland, Ore.

MARION OATMAN, seen for some time with Vaughn Glaser in St. Elmo.

BERYL MURCH, remembered for her effective work with Lena Ashwell in The Shulamite.

GEORGE SCHILLER, the operatic comedian, for the past two years with The Midnight Sons.

August 14.

ELSIE LESLIE, who will continue this season as leading woman with George Arliss in Disraeli.

EDWIN STEVENS, seen last season in The Brass Bottle, The Speckled Band, Madame Sherry and in vaudeville.

BRANSBY WILLIAMS, the inimitable impersonator of Dickens' characters.

E. W. MORRISON, who last season had a busy time of it, appearing with Hedwig Reicher in On the Eve, with the New Theatre company in The Merry Wives of Windsor, and Maude Adams in Chantecleer.

EDITH DRECKA, recalled in A Parisian Model, Miss Innocence, and Havana, and who last appeared on Broadway in The Girl and the Kaiser.

HENRY MORTIMER, last season with John Barrymore in The Fortune Hunter, and who divided this summer between stock engagements in Washington and Cleveland.

DONALD HALL, popular in light opera, last seen in The Girl and the Train, and before that with Fritzi Schaff in The Prima Donna.

RUSSELL RUD, the past two seasons associated with the New Theatre and who has just concluded a summer engagement as assistant stage-manager of the Aspinwall-Gillmore Stock, Buffalo.

JOSEPH R. GALT, happily remembered for his recent work in The Ciansman and The Third Degree.

August 15.

ETHEL BARRYMORE, now ranked with the half-dozen leading actresses of the day, and whose new play will be The Witness for the Defense.

MAUDIE RAYMOND, the popular comedienne, who appeared a year ago in Girly and since in vaudeville.

EMMA FRANCIS, remembered especially in three of the Rogers Brothers' productions, The Prince of Pilsen, and Buster Brown, and who last season was in The Bells of Brittany and Judy Forget.

MINNIE RADCLIFFE, who nowadays devotes herself almost wholly to stock work, in which field she has won no little distinction in a number of leading parts.

EDITH ROWAND, who has played many parts, both on and off Broadway, and who is now married to Harold P. Jackson, manager of the Bijou Theatre, Pitsburgh, Mass., and has lately been playing in a number of vaudeville sketches at that theatre.

GRACE MORSE, who appeared for some time with May Robson in The Rejuvenation of Aunt Mary.

SCOTT DAILEY, seen for three seasons with William H. Crane in Father and the Boys. JOHNSON BRASCO.



ELSIE LESLIE

WITH HOLIDAY MAKERS

The theatrical world has had a generous representation at Winthrop, Mass., since the closing of the sea-



White, N. Y.

CARRIE REYNOLDS
With "The Red Rose" Company

son and the coming of the vacation period. The Surf-side has as its guests Mr. and Mrs. Mack Hilliard, the former treasurer of the Herald Square Theatre; William Bartlett Reynolds, of Charles Frohman's staff, and Frank Otto and Lola Merrill (Mrs. Otto). Mrs. George M. Cohan and Mrs. Sam Harris have been the guests of their parents at the latter's cottage on Neptune Avenue, and J. K. Murray and Clara Lane have been entertaining at their place on Bellevue Avenue. On Friday of last week Mr. Reynolds entertained a part of the professional colony at a theatre party in Boston, to witness John Craig's company in *On the Quiet*.

Janeite Reynolds is summering at the country home of her parents, Mr. and Mrs. Charles L. Reynolds, at Derry, N. H.

Jane Wheatley and Galwey Herbert (Mr. and Mrs. Galwey Herbert) sailed for Paris on the *President Lincoln* on July 20.

Walter Cluxton, after filling a pleasant engagement as second man in stock at Johnstown, Pa., is now enjoying the ocean bathing at Sea Cliff.

Edna Archer Crawford, accompanied by her mother, Mrs. M. L. Crawford, is spending her vacation at Sea Girt, N. J., where she will remain until time for rehearsals of *Driftwood*, in which she will originate the leading role.

Mr. and Mrs. William Raymore (Viola Keene) and Edythe Raymore are summering at Avon Beach Hotel, Bath Beach, N. Y., after a long season in vaudeville. They open Aug. 21 with *Between the Races*, their last season's vehicle.

Mr. and Mrs. Arling Akine (Grace Hamilton) have been spending the summer camping and fishing along the western boundary of the Yellowstone National Park. They will soon leave for the East.

Edmund Breese is in Worcester, Mass., the guest of J. A. Noume, enjoying the amateur sports which characterize summer life in the smaller cities, and was one of the centers of interest of the doctors' and lawyers' annual ball game in that city. Mr. Breese is to star next season in a new play, *The Decision*, by a Philadelphia rabbi.

Walter Hale is spending his vacation with Mrs. Hale and Dorothy Donnelly at Brides-les-Bains, where he is taking the cure. Mr. and Mrs. Hale return on Aug. 12, on the *Lorraine*, and Miss Donnelly follows them a week later on the *Baltic*.

Wadsworth Harris has been the guest of his cousin, Ida M. Harris, at her summer home, "Sunny Crest," at Port Washington, L. I.

Henrie Harribear has just closed with The Man on the Box company and is spending his vacation at his home in Worcester, Mass. He is engaged for the same part next season.

Altheia and Aleko, who have been on a two months' vacation since closing their season in Detroit, are back in New York settled in a cozy apartment overlooking the Hudson. They took their baths at Mt. Clemens and spent some time among the lakes, then a week at the seashore.

LONDON STAGE NEWS.

End of the Shakespearian Season—Sir Herbert Tree Announces Plans for the Fall—African Tours of Matheson Lang, Hutin Britton, and Maud Allan—Gossip.

LONDON, July 29.—The past season has been remarkable chiefly for the interest in the numerous Shakespearian performances that have been proffered to the public, and that have been generously patronized. Sir Herbert Tree's run at His Majesty's Theatre numbered 280 times, which quite eclipses anything ever before achieved in Shakespearian plays. So gratified is Sir Herbert by the success of *Henry VIII.* that he proposes to open his Fall campaign with *Macbeth* in September. He will play the title-role, with Violet Vanbrugh as Lady Macbeth and Arthur Bourchier as Macduff. *Macbeth* will be followed by *The God of War*, a new play by Israel Zangwill. Then will come a Hungarian play, and a fairy play for Christmas, and probably a visit from members of the Art Theatre, of Moscow.

Matheson Lang and Hutin Britton are meeting with most satisfactory treatment on their South African tour. They opened at Johannesburg in *The Taming of the Shrew*, with a cast including Lucy Beaumont, Dorothy Ripley, Margaret Stuart, Charles Vane, Donald Young, Douglas Vigors, A. W. Tyrer, Randell Hollaway, Montagu Love, Russell Thorndike, F. Percival Stevens, Terence O'Brien, Hugh Owen, and F. N. Dalton. The company is managed by W. F. Crowe. *Bardelys the Magnificent*, which is in the repertoire, was most cordially received by the audiences in the provinces.

Gordon Craig's return to England was celebrated by a dinner at the Café Royal. Among the diners were Ellen Terry, Mrs. Patrick Campbell, Frederick Whelen, Martin Harvey, W. B. Yeats, Gertrude Kingston, Herbert Trench, Lady Gregory, and Mr. Lykiadopoulos, of the Moscow Art Theatre.

Harry M. Vernon has given the American rights to William A. Brady for several one-act plays, including *The Signet of Abdul*, *Inspector Wise*, *C. I. D.*, *The Outsider*, and *Uncle John*. Mr. Brady also has taken a three-act comedy by Mr. Vernon, called *The Tiresome Mrs. Tredegar*.

Herr Humperdinck, composer of *Hänsel and Gretel*, will supply the music for the dramatic spectacle which Max Reinhardt produces at the Olympia in December.

Viola Tree, daughter of Sir Herbert, was a bridesmaid on July 20, at the wedding of Barbara Jekyll and Francis McLaren, M.P., at St. Margaret's Church, Westminster.

Rosamond Thompson, lately the heroine of *Dolly Reforming Herself*, has sailed for New York, through rearrangement of her contract with Herbert Sleath.

Maud Allan is planning to tour South Africa for nine months. She will visit Cape Town, Kimberley, Durban, Pretoria, Port Elizabeth, King Williamstown, East London, Johannesburg, Mafeking, Bloemfontein and other cities. In her company will be Alice Lonnen, an American actress, who was E. S. Willard's leading lady for a number of seasons in New York.

Marie Dressler will return from America for an engagement at the Coliseum.

Daphne Varnon, a pupil of Mikail Mordkin, will soon make her appearance on the London music hall stage in songs and dances. The titles announced are *The Spirit of the Rose* and *To-morrow*.

Arthur Bourchier is to produce *The Havoc* next season in London. Henry Miller has made Americans familiar with the play.

Sally Bishop, the last opening of the year, was hardly worth waiting for, because it turned out to be an exhibition of melodramatic inconsistency on the part of the playwright. The novel, by E. Temple Thurston, makes better reading than his play does, possibly for the reason that in the novel Sally is abandoned to her logical tragedy, whereas on the stage her recalcitrant hero is permitted to reanimate her at the last hour. Sally had been John Traill's mistress until her sister discovered an eligible lady named Standish Roe, fit to become Mrs. Traill. As it happened, Miss Roe was not all that she might have been, and as soon as John discovered this he hastened to pull the gas plug out of Sally's mouth and to revive her with protestations that he was her'n. Although the acting was better than the play deserved, it could not buoy up the plot. Dennis Eadie used all his resources to give likelihood to the very unlikely hero. Holman Clark had an easier time of it in a more consistent role, and Elaine Irrescourt played the sister with animation. Maud Cressel did all that was possible as Miss Roe and Daisy Markham managed the title-role with sincerity and grace. A. W. Bascomb, P. Percival Clark, and Agnes Thomas completed the competent cast. Before the play Dorothy Varick appeared in character recitals.

JASPER.

MODERN CHILDHOOD.

"I guess the good old days are gone."

"How now?"

"I asked my little niece if she knew who Cinderella was. She said that Cinderella was a character in musical comedy, but that it wasn't fit for old people to see."—*Pittsburgh Post*.

PERSONAL



CALDARA.—Orme Caldarà has been selected by the Authors' Producing Company as the successor to George Nash in their Eastern production of *The Gamblers*. Mr. Caldarà was last season with Helen Ware in *The Deserters*.

D'ARMOND.—Isabel D'Armond will return to musical comedy next season and will appear on Broadway early next month in Joe Weber's production of *Senorita*. Since her notable success in *The Girl Question*, in which she carried away most of the laurels, and *The Beauty Spot*, she has been devoting her attention to vaudeville, offering a tabloid musical comedy called *Jolly Junk*. Miss D'Armond first came prominently to notice when she was selected by Julian Mitchell for the role of Dorothy Gale in the second company of *The Wizard of Oz*. That was some half dozen years ago, during the run of Frank Daniels in *Miss Simplicity*, in which she had a minor role and after her vocal success in *The New Yorkers*. In *The Hoysen* and *The Queen of the Moulin Rouge* she repeated her earlier success. Miss D'Armond has just returned to New York after a season over the Orpheum vaudeville circuit, and accepted Mr. Weber's offer from a list of several contracts which were awaiting her.

HOPWOOD.—Avery Hopwood arrived in the city last Wednesday from his combination business and pleasure tour to Europe and Africa. Mr. Hopwood and Robert Dempster sailed for Europe in the Spring and made a six weeks' sightseeing journey, devoting a large part of their time to Paris and the Riviera. Mr. Dempster had to return to fill a stock engagement with the Davidson Stock company in Milwaukee, and then Mr. Hopwood got down to business. He went to London for the coronation and also for the theatrical season, being commissioned by David Belasco and Wagnhals and Kemper to view the European theatrical market for them. Mr. Hopwood is one of the most prolific of America's young writers. Next season he will have no less than four plays on the boards, with as many as seven companies. Three companies of *Seven Days*, *Judy Forgot*, *Blanche Bates in Nobody's Widow*, and *Somewhere Else*, a new musical comedy to be produced by Henry W. Savage, will complete Mr. Hopwood's list for the season.

JACKSON.—Ethel Jackson, now Mrs. Lockwood, who sang the title-role of *The Merry Widow* in the first American production of that operetta, was a passenger on the *Metapan*, which arrived from Kingston on Aug. 3. The *Merry Widow* made enduring fame for Miss Jackson and Donald Brian, who danced the waltz in New York city over four hundred times, but unlike Mr. Brian, who is to be starred in *The Siren* this season, Miss Jackson was content to retire on that achievement. For the last three years she has maintained a strictly private existence.

FARNUM.—Dustin Farnum, just returned from an automobile trip through Europe, relates a thrilling experience which he and Mrs. Farnum, together with Mr. and Mrs. Adolph Klauber (Jane Cow), underwent in the Alps. The party was automobiling when a crowd of villagers attacked them with stones, hurling the missiles down from a cliff. Mr. Farnum explains that the peasants had no personal feeling against them as actors, automobilists or tourists, but that they dislike English people. The Farnum party was classed as English because of their speech.

INTERESTING PLANS FOR KISMET.

The American Production of Edward Knoblauch's Successful Arabian Play.

Harrison Grey Fiske, who returned on board the *Lusitania* on Aug. 4, is enthusiastic over the coming American production of *Kismet*, the play which has taken London by storm. Edward Knoblauch drew the spirit of his drama from "The Arabian Nights," and so novel was his treatment of the material that several managers shied from undertaking what they considered a precarious business venture. Since Oscar Asche produced it in April, however, *Kismet* has been playing to more than the seating capacity of the London Garrick, even in the warmest weather, and will continue its run without interruption until Mr. Asche sets out with it for his Australian tour in the Spring of 1912.

Up to the present time only seven tickets have remained unsold before the rise of the curtain, and those seven were all for the performance on Coronation night. The ticket agency, which had bought out the entire house for that evening, returned all the tickets to the box-office at noon, because there had been little or no demand for them. Before the orchestra ended the prelude the house was filled as usual—except for those seven seats.

At the time of the premiere, the manager hit on the

ing. The hero is supposed to be about twenty-two and the heroine several years younger. This element of youth we shall endeavor to supply.

"One striking fault in the English production is the unintelligibility of nearly the whole cast, as unparable as it is unusual. Audiences endure this without remonstrance apparently, because they are lost in the spectacular splendor and dramatic power of the piece. Frequently the narrative is entirely at sea, simply on account of confused enunciation. That can and will be bettered."

"Judging from the throngs of callers and the floods of letters which I received, every actor in England wants to come to the United States. This happens to every American manager who sets foot in London. With one or two minor exceptions, however, *Kismet* will be played by actors identified with the American stage. Although practically every eligible man has applied for Mr. Asche's role, the final selection has not yet been made. The choice has been narrowed down to two, both of them prominent in this country."

ANOTHER TESS.

Rupert Hughes's latest play, *Tess of the Storm Country*, was given its initial presentation at the Lyric Theatre, Atlanta, Ga., on July 31, being given in stock by Emma Bunting and company. Mr. Hughes

finds himself stranded and who, on arriving at a certain hotel, undertakes to marry the hotel keeper's daughter to his own cousin, a Macedonian millionaire. Bobby decides to impersonate the Macedonian. Mark Swan has made the adaptation of the original libretto by Benno Jacobsen and Franz Wagner. The music is by Karl Millacker.

ULLIE AKERSTROM RETURNS.

After a long retirement Ullie Akerstrom, the well-known stock and repertoire actress, has returned to the stage in support of Valerie Berger in Edgar Allen Wolf's vaudeville playlet, *She Wanted Affection*. Herbert Warren is also in the sketch.

A PERFORMANCE FOR HUMANE WORK.

For the first time since her return to the stage, Mrs. Fiske gave a Sunday performance, on Aug. 6, appearing in La Crosse, Wis., in *Mrs. Bumpstead-Leigh*, in which she is returning from a tour of the Pacific Coast, the performance being given as a benefit for the International Humane Association, of which Mrs. Fiske is one of the American vice-presidents.

Mrs. Fiske's policy with regard to Sunday performances is well understood throughout the country, she having resolutely declined to appear on that day even



White, N. Y.

THE WOOD NYMPH BALLET AS SEEN IN "THE SPRING MAID"

novel scheme of using the Arabic word for *Kismet* in advertising the play. Being unversed in Arabic, he employed an Oriental scribe to write the word with which he intended to adorn the front of the Garrick Theatre. The scribe turned out to be a practical joker, for shortly after the sign had been manufactured and put in place, a linguistic and friendly Englishman rushed into the office with the information that the advertisement scurriously invited readers to visit Hades. A correction was made forthwith.

"We shall distinctly not attempt a replica of Oscar Asche's production for several reasons," said Mr. Fiske. "In the first place, the cramped stage of the London Garrick necessitated—or, at least, was responsible for—a rearrangement of scenes to prevent entr'acte pauses, and this consequently distorted the play. To divert the audience between acts a series of pantomimic processions and episodes were devised, in which the characters took part. While ostensibly carrying on the action, this really weakened the drama. Dispensing with this contrivance, we shall only use the special characters before the curtain previous to each act devised by the author to serve somewhat like the Greek chorus."

"Scenery, costumes, and properties will be designed on entirely new lines for the American production. To Percy Anderson, who planned the costumes for the English presentation, will be intrusted the task of improving upon his own record—a task which is quite possible and practicable. The scenery will all be modeled and built in this country after an elaborate study of numberless photographs taken for the purpose in Tunis and other Oriental cities."

"Hajj, as impersonated by Oscar Asche, is a highly effective portrayal, particularly in his grim humor, his primitive power, and his vitality. Lily Brayton makes a charming Marsinah, and Ben Webster, the caliph, is an actor of repute. These two male roles, however, require an illusion of youth, which is miss-

wed present at the premiere. Arrangements have been made to make the new play the vehicle for the starring tour of Miss Bunting the coming season, according to plans which have been agreed upon by the Schiller Amusement Company, her present managers, and Mr. Hughes. The play is a dramatization of Grace Miller White's book of the same name. Miss Bunting will take a short rest at the close of the present stock season before rehearsals of the new play begin.

COMMONWEALTH SYMPHONY ORCHESTRA.

A new orchestra, called the Commonwealth Symphony Orchestra, has been organized, under the management of Julius Hopp. It will have an active membership of forty and associate membership of a hundred. The original members are Bernard Jarrow, Arthur Erber, Emil Heimberger, William Aulmuller, and William Fischer. Concerts will be announced in the near future.

NEW SHUBERT OPERAS.

Two new operas were produced by the Shuberts within the last few weeks. The premieres were not made public, but were merely trials.

Love in Pawn is a new operetta by Engle and Horst, with a musical setting by E. M. Ziehrer. It will have a metropolitan hearing during the coming season. This piece is known in German as *Der Schatzmeister*. The story relates the experiences of a famous prima donna, who, to save her fiance from financial disgrace, pawns her voice to a wealthy money-lender, trusting her managers to redeem her in time to appear at the premiere of their new operetta on that same night. The American adaptation is by Howard Jacob.

Cousin Bobby is also from the German. The piece is in three acts, and the story concerns the experiences of a theatrical manager, known as Cousin Bobby, who

when to have done so would often have resulted in great pecuniary advantage, and her violation of her lifelong rule in this instance is due only to her great interest in the charity to which so much of her time and talents are devoted.

Her entire proportion of the receipts of the performance on Aug. 6 were given over to the propagation of humane work, the principal object of the International Association at present being humane education in the public schools and through other avenues of juvenile instruction.

THE LYCEUM OPENING.

Daniel Frohman will open the Lyceum Theatre the first week in September, with a new play by a new American author. It is described as a modern American domestic comedy in three acts, entitled *Thy Neighbor's Wife*. In the cast will be Arthur Byron, Frederick Tilden, Pamela Gaythorne, and Alice John. This production at the Lyceum will be followed by Charles Frohman's attractions, the first one being Billie Burke in her new play, *The Runaway*.

SYNGE'S PLAYS.

To the three titles of J. M. Synge, the Irish author, (*The Aran Islands*, *The Tinker's Wedding*, and *Riders to the Sea*) already issued by John W. Luce and Company of Boston, that firm will add two plays during the current month. *In the Shadow of the Glen*, a one-act tragedy, which Mrs. Fiske produced with success recently, and *The Playboy of the Western World*, Synge's most popular work, the three-act comedy which evoked such a furor when first produced at the Abbey Theatre in Dublin. Upon the completion of the present single volume edition of Synge's works a library edition in four volumes will be issued by the American publishers.

REFLECTIONS

Mr. and Mrs. Henry Testa, who have been in Europe for the past eight weeks, returned home on Aug. 5. Mrs. Testa—professionally known as Nancy Boyer—will open her season at Newark, Ohio, late in August. Her manager is Harry A. March. Many of her former company have been re-engaged, including Arthur Chatterton, Edward Barton, Clifford Hyde, John J. Lynch, Arthur Leedham, the veteran advance agent, and Fred R. Willard, acting manager. Rehearsals open at Canton, Ohio. Mr. Testa, the director for Miss Boyer, secured American rights of a bright English comedy now running in London, for all the time interplay by Miss Boyer, not, however, interfering with New York productions. Its name will be announced later.

Jennings and Bradstreet, who have had success with their chain of New England theatres, are introducing a novel idea in their new Merrimac Square Theatre, Lowell, Mass., by installing a small company of actors to present a long season of stock sketches. B. F. Keith has tried the same

Single Man, in which John Drew opens at the Empire on Sept. 4.

Richard Carle is supported in Jumping Jupiter by Edna Wallace Hopper, Albertine Benson, Isabelle Winloche, Helen Raymond, Ines Bauer, Ethel Ivamy, Charles Edward Wright, George S. Trimble, John Goldsborough, Lester Crawford, and E. A. Turner.

Jessie Mae Hall was in the city recently for a week as the guest of Beatrice Ingram at her home on Riverside Drive. Miss Hall's sister, Blanche Hall, taking her place with the Thresher Stock on Long Island, playing in The Lion and the Mouse.

Josephine Florence Shepherd, after a two months' sojourn in the country visiting relatives, has returned to New York. She was with The City company last season.

Harry Dickson continues in his old part with The Flirting Princess, which is rehearsing in Chicago.

William T. Hodge is now settled at Co-hasset for his second summer at that South Shore resort, just out of Boston. He has a new house this season on Jerusalem road, facing the ocean, and much nearer the golf links, where he spends a great deal of his vacation time.

Era Kendall, Jr., son of the late star Ezra Kendall, made his debut as an actor with the Davidson Stock company in Milwaukee recently.

Mark Twain's estate, as appraised and probated in Bethel, Conn., amounts to \$607,906.64. Royalties from Harper and Brothers amount to about \$1,500 a month.

Charles Frohman will produce Sir A. W. Pinero's new play, Preserving Mr. Panniere, in this country on Oct. 21. The play had a successful run at the Comedy Theatre, London.

Bessie Clayton will open at the Coliseum, London, on Oct. 9, doing her dancing specialty. She is now appearing at the Berlin Wintergarten.

Flake O'Hara will tour next season under the management of Robert E. Erwin, manager of Keith and Proctor's Fifth Avenue Theatre. Mr. O'Hara's new play will be Love's Young Dream, by Theodore Burt Sayre.

J. Mortimer Lichtenhauer has completed a new panel which is to be placed above the proscenium arch of the Harris Theatre. It represents a playwright receiving inspiration from Joy and Sorrow. Other allegorical figures are included. In a group of love, Mr. Lichtenhauer has used himself and his wife as models for the lovers.

The engagement is announced of William Harrigan and Dorothy Langdon. Mr. Harrigan is the son of the late Edward Harrigan, a well known actor, and a member of the Lamb and the Friars. Miss Langdon, who has been singing the role of Mimi in The Red Rose, is from Chicago. She left New York recently to become the guest of Mr. Harrigan's mother at the Summer home on Schroon Lake in the Adirondacks.

T. W. Percyval, the actor-playwright, will return to America to play the person in Pomander Walk. Mr. Percyval, it will be remembered, wrote Sunday, in which Ethel Barrymore starred in this country.

Joseph Allerton, who, since his return from Europe in February, has been playing in support of Charles Cherry in The Seven Sisters, and has acted as stage director of the play, will resume the same position this coming season under Mr. Frohman's management.

W. H. Gracey, manager of Saratoga Park, Pottstown, Pa., has leased the Grand Opera House in that town, and will open it the latter part of August for strictly high-class attractions. The house is one of the most up-to-date theatres in the State. Pottstown is an industrial iron manufacturing city, with a population of about 16,000, with all the factories and mills running to capacity. Mr. Gracey managed the Mamie Fleming Stock company for eight seasons, during which it was one of the most successful repertoire attractions on the road.

George D. Baker, of the firm of Baker and Castle, and an old friend of Miliven Vannaman, the "aeronaut," has the promise of Mr. Vannaman that Mr. Baker will be the only non-scientist who will accompany Mr. Vannaman on his trip from Atlantic City to Europe, in the month of October, when the trip is contemplated.

Daniel Frohman will bring Charles Cherry in Seven Sisters back to New York next season for another engagement. The play was popular during its Chicago run.

Lois Frances Clarke will play Zeida Sears's role in the second company of The Nest Egg, which opens in Astbury Park on Aug. 24. Miss Sears will continue another season in the original production of the play.

Charles Dickson will produce his new comedy, The Golden Rule, Ltd., under his own management, opening in New London, Conn., on Sept. 25. The new comedy was recently tried out in Louisville, Ky., under the title of The Ingrate.

Herman G. Johnson, manager of the Grand Theatre, Elkins, W. Va., a vaudeville house, and W. A. McCartney, orchestra leader, have leased the Elkins Opera House for the season. They have already begun their booking. Attractions holding contracts with the former management should communicate with Johnson and McCartney at once.

On August 4 John Lane Company, New York, will publish William J. Locke's new novel, "The Glory of Clementine." The same firm also announces the early publication of the authorized translation of Karin Michaelis' story, "The Dangerous Age," a book that is stirring Europe. Nearly a hundred thousand copies have been sold in Germany alone.

FAY COURTENEY
With The Vaughan Glasser Stock Company

Miller at his Bijou Theatre, Boston, with much success.

Four musical comedies will go out this fall, under the management of Mort H. Singer, the Chicago producer. The Heartbreakers, with George Damerel; Henry Woodruff in The Prince of To-Night, Harry Bulger in The Flirting Princess, and Miss Nobody from Starland, with Olive Valli, form the quartette. Charles M. Thall will be ahead of Henry Woodruff in The Prince of To-Night and Henry Pierrot will be manager of the company. M. F. Manton will be in advance of Miss Nobody from Starland, and C. P. Donoghue is the manager of the company. Charles McCuen will go ahead of Harry Bulger in The Flirting Princess, and Edward Salter will manage the company.

The John W. Vogel's Big City Minstrels are rehearsing.

After a short vacation at Atlantic City, Kelvin August has settled down for his second year's work, playing leads with a motion picture company.

Billy Ritchie recently returned from abroad, and rehearsals for the new version of Augustus Daly's Around the Clock are in progress. In this Ritchie will be supported by a pantomime contingent. Gus Miller's London agents in conjunction with Mr. Ritchie have secured the American rights to three big pantomime surprises to be used as finishes of the three acts of Mr. Miller's new libretto of Around the Clock. Mr. Ritchie will star and the company will make a transcontinental tour, closing late in June.

The players engaged to surround Bagdad Hitchcock in the new Follock, Wolf, Jewel musical play, The Red Widow, are rehearsing. The cast includes Sophie Barnard, Gertrude Vanderbilt, Jean Newcombe, Augusta Lang, Clara Schroeder, Clarence Harvey, Harry Clarke, John Hendricks, George Mack, Lincoln Plummer and Theodore Martin. The Red Widow will have its premiere at the Colonial Theatre, Boston, Sept. 4.

George C. Tyler, of the firm of Liebler and Company, has contracted with Robert Hichens, author of The Garden of Allah, to have first call on all Hichens' output. Mr. Hichens has just completed the manuscript of a new novel called "The Fruitful Vine," and Mr. Tyler has secured the dramatic rights to it. The book will be issued about the time that Mr. Hichens arrives in the United States to superintend the rehearsals of The Garden of Allah.

Ray Greta, Irving Berlin and Ted Snyder have written the lyrics and music for Eddie Fox's musical farce, The Pet of the Petticoats, which will have its first presentation at Astbury Park, Aug. 25, prior to a ten week's run at the Olympia Theatre, Chicago, beginning Labor Day. William Bellamy has been added to the cast.

Hubert Henry Davies, the English playwright, sailed for America on Aug. 9, to be the guest of John Drew at East Hampton, L. I. Mr. Davies will remain in this country for the premiere of his play. A

ENGAGEMENTS

S. Kronberg, who is known throughout the country in musical circles, has been engaged by Morris Gest and F. Ray Comstock to act as special musical representative in advance of Gertrude Hoffman and La Saison des Ballets Russes, when the organization leaves the Winter Garden for a road tour.

For their The Newly Weds and Their Baby companies, Eastern and Western, the Leffler-Bratton company has engaged the following people: Olga von Hatzfeldt, Virginia Braun, Louise Auber, Beatrice Flint, Eulalie Young, Billie Townley, Leo Hayes, James E. Rosen, Earl Knapp, Mae Knapp, H. S. Knapp, Milton Dawson, Frank Christy, George Averill, David Don, Daniel F. Murphy, Phil W. Smith, Ralph C. Bevan, W. A. Ormond, George Lyons, John J. Delson, Ben Bernard, Mrs. Revare, Grace Cannon, George Goett, Leo S. Leavitt, David Rosenthal, Frank King, J. J. Murphy, Arthur Gindling, Fred Gates, R. F. Hendrix, Frank Croce, George Stieble, Hugh Smith, William Pfiffer, and fifty-two chorus girls. John E. Coutts will do the advance work for the Western and W. L. Wilken will fill the same position with the Eastern company.

Orme Caldara has been selected by the Authors' Producing Company to succeed George Nash in the role of Wilbur Emerson in The Gambler. But three changes have been made in the company as Jane Cowi, Charles Stevenson, DeWitt C. Jennings, George Backus, Cecil Kingstone, Charles Burbridge, and George Wright, Jr., who originated their respective roles, will remain with the company. Geoffrey Stein will replace William B. Mack and Ethel Jennings will be seen in the part originally played by Edith Barker.

Mary Boland will play her fourth season as John Drew's leading woman, in a new comedy by Hubert Henry Davies. It is called A Single Man.

Aubrey Smith will support Billie Burke in The Runaway next season.

Charles Dickson has engaged Mace Greenleaf and Madge Tyrone for leading roles in The Golden Rule, Ltd., which he will produce towards the end of September.

Ethel Clayton, last year in The Country Boy, has joined The Folies of 1911 for the part of Squabina in Every Wife.

Bothwell Brown has engaged Hazel Cox and Suzanne Rocamora for his coming season in Mrs. Jack.

Joseph M. Gaitee has engaged Fred G. Latham for many years stage manager for C. B. Dillingham, to produce the new Victor Herbert, Fred de Graec and Harry B. Smith opera, The Enchantress, in which Klity Gordon is to star. Mr. Latham produced all of the Fritz Schiff operas.

Lewys James, a Welsh baritone, has been engaged by Henry W. Savage as alternate for the role of Senora and Rance in The Girl of the Golden West.

A. H. Woods has completed the company which will support Marguerite Silvia in Gypsy Love. The cast includes Francis Demarest, Frost Von Husing, Maude Earle, Hattie Henshaw, Estelle Martin, Frances Paddington, Henry E. Dixey, Julius Steger, Arthur Albro, Albert Hart, George Bickel, Forrest Huff, Robert Pitkin, and Harry McDonough. Besides this collection of principals there is a chorus of fifty and an orchestra of forty under the direction of Louis Gottschal.

Marion Murray, who has been appearing in vaudeville for the past two years in Edgar Allen Woolf's sketch, The Prima Donna's Honeymoon, has been engaged by W. A. Brady for Over Night.

Eleanor Kent will have an important role in John Cort's production of Jingaboo, the musical version of Leo Dritschtein's Before and After. Emma Carus is to be starred in Jingaboo.

William H. Power, the comedian, has been engaged by Joe Weber to fill the chief comedy role in Alma, Where Do You Live? for a second season. The number one company of Alma, of which he will be the comedian, leaves New York about Sept. 1, over a route leading through the chief American cities. Mr. Power is summering at Fort Trumbell Beach, Conn., with his wife, son and daughter.

Eleanor Miller has been engaged by Baker and Castle to play the role of the Princess Illegarde in their forthcoming production of The Goose Girl, a dramatization by George D. Baker of Harold McGrath's novel.

Lieber and Company will send Mrs. Wiggs of the Cabbage Patch out this season with the following cast: Blanche Chapman in the title role, Thomas Aiken as Mr. Stubbs, Minnie Milne, Mary Bott, Margaret Wolf, Ruth Handford, Petra Koikman, E. G. Bonaine, Clyde Hunnndl, Harold Grau, J. F. Holloway, and Hayes Greenawalt.

Evelyn May has been engaged by William A. Brady for the juvenile role of Maggie in Baby Mine.

Lionel Walsh is to appear in The Fascinating Widow with Julian Eltinge. Others in the cast will include Winona Winter, Natalie Alt, Jane Mathis, Carrie Perkins, Edward Garvie, Charles W. Butler, James Spottwood, and James E. Sullivan.

W. J. Connolly, who appeared last season under William A. Brady's management in The Shepherd King and in Way Down East, will next season be a member of the Southern-Marlowe company. He has just finished a summer stock engagement at the Metropolitan Theatre, St. Paul, Minn.

The White Bouaw company's third season under the direction of Louis F. Werba will open Sept. 11. The following people have been engaged: Clara Greenwood, Pearl

G. Hart, Ada L. Barbour, C. W. Finney, F. C. Larson, Clinton P. Ferry, Bernard Johnson, and W. W. Whall.

C. A. Quintard has engaged John E. Hines, Herman Frenger, Samuel Newton, Jr., Evelyn Lehman, Erdine Cowlishaw, and Grace Sage for the support of Hortense Nielsen, who opens in Boston on Oct. 2.

Harold de Becker, with Thomas W. Ross, now rehearsing in Chicago.

Lawrence D'Orsay's company in his revival of The Earl of Pawtucket will include Katherine Emmett, Louise Sydmeth, Susie Lawrence, H. J. Carville, John Alden, Leonard Ide, Ernest A. Elton, Robert Smiley, and John Taylor.

Theodore Roberts, Thurlow Bergen, Frank Campau, Ernest Warde, Franklin Roberts, and Fernanda Elliscu will be in John Cort's production of Sadie.

Madame Luisa Bresonier, of Cuba, will sing soprano roles this season with Alessandro Liberati's grand opera company in Chicago.

Julia Howe, an American soprano who sang with the Manhattan Opera company, made her first appearance on the roof of the Century Theatre on Aug. 5.

Paderewski, Ysaye, Godowski, Tibaud, Mary Garden, Scharwenka, Felix Berber, Miles, Yvonne de Treville, Kussewitsky, Narmore Toye, and Yvette Guilbert have been engaged by R. E. Johnston to appear in American concerts during the next two seasons. Yvette Guilbert brings an orchestra of seven to accompany her on old-fashioned instruments in a sketch called An Evening with Marie Antoinette at Versailles.

Edith Helena has been re-engaged by the Aborn Brothers to sing prima donna roles in English grand opera. Her vaudeville dates have, therefore, been canceled.

Mignonette Kokin, a dancer, has been engaged by Harris and Lasky for the Folies Bergere.

Margaret Prussing has been engaged by Wagnalls and Kemper for one of their Seven Days companies.

George Farren will appear this season with Gertrude Elliott in Rebellion.

Harry Gilfoil will continue with Blanche Ring another season, playing the part of a Wall Street broker in Miss Ring's new musical play, The Wall Street Girl.

Ernest Lawford is to play a character role in Charles Frohman's production of Passers By.

Sydney Booth will succeed Richard Bennett as Lake in The Deep Purple. Last season Mr. Booth was Gertrude Elliott's leading man in The Dawn of a Tomorrow.

Charles McNaughton and Marie Berri, a French prima donna, have been engaged for F. C. Whitney's London production of The Spring Maid. Mr. McNaughton will have the comedy role played here by his brother, Tom McNaughton, and Miss Berri will have Christie MacDonald's role.

Margo Duffet has been engaged by the Moroso-Blackwood Stock company in Los



GERTRUDE LAWRENCE
Playing The Orpheum Circuit

Angles, Cal., for a part in Margaret Illing's new play, Kindling.

Byron Ongley has returned from his vacation in Maine with a new play. The Model. Mr. Ongley collaborated with Winchell Smith on Brewster's Millions.

Maxwell Reynolds has been engaged to play Spiggle, the German comedy role, in The Red Rose, succeeding Gus Weinberg in the part.

Ethel Kirk, prima donna soprano, and Lillian Kent, pianist and vocalist, have produced a new musical act. Four complete changes of gowns are an attractive feature of the act.

Ferdinand Gottschalk sails for New York on Aug. 12, after a summer among the galleries, cathedrals and palaces of France, Germany and England.

Judy O'Hara, Aphie James's starring vehicle, which opens in Charleston, S. C., on Sept. 21, can boast of a triple star cast, the other two stars being Andrew Robson and James Young.

LEE SHUBERT'S ANNOUNCEMENT.

On His Return from Europe the Manager Tells His Plans.

Lee Shubert, accompanied by Lew Fields, returned Friday from a business trip to Europe, during which Mr. Shubert affixed his signature to many contracts.

The first contract which Mr. Shubert closed was with Gaby Deslys, the French dancer and pantomimist. Miss Deslys will be seen at the Winter Garden on Sept. 29 in *Les Débuts de Chichine*, a one-act sketch in which she has recently appeared at the Alhambra Music Hall, London. She will come to America accompanied by a troupe of five people and will arrive in New York one week prior to her American debut.

One of the most important contracts which Mr. Shubert closed in London was for the latest play by George Bernard Shaw, entitled *Fanny's First Play*. Mr. Shubert attended the first special performance at the Playhouse of a new Scotch play, called *Bunty Pulls the Strings*, and the next day made an arrangement with the author, Graham Moffat, for the American rights to the piece. Moreover, he made provision for the entire original company to come to New York. This organization is Scotch and includes the author. Mr. Shubert also purchased a new comedy by Douglas Murray entitled *Sarah*. This play has not yet been produced.

Martin Harvey will come to New York in Professor Max Reinhardt's production of Sophocles' *Oedipus Rex*. Before coming to America Mr. Harvey will appear in the play in London at the Covent Garden Opera House. The New York presentation will take place at the Manhattan Opera House. Six hundred supers will be employed.

The most important deal consummated by Mr. Shubert in Paris was for the American rights to *Alme des Femmes*, a comedy in three acts by Maurice Hennequin and Georges Mitchell. Among the other works which he acquired while in the French capital are: *The Mystery of the Yellow Chamber*, a new melodrama; *Balthazar*, a new play by Pierre Berton, author of *Zaza*; *The House of Dances*, done in Paris by Poisai, and *Sherlock Holmes and Arsène Lupin*. The last named of these pieces has been the sensation of the year at the Chatellet Theatre. It is with scenic effects, and shows the efforts of the English detective character to outwit the ruses of the celebrated French thief character.

During his visit to Germany a meeting was arranged in Munich between Mr. Shubert and Herr Professor Max Reinhardt, the director of the Deutsches Theatre. Professor Reinhardt spent his summer in Munich as producing manager of the Künster Theatre, where his presentation of Offenbach's *Die Schöne Helene* has scored an unusual triumph. Mr. Shubert obtained the American rights for the Reinhardt version of this work.

More important than the contract for *Die Schöne Helene* is the arrangement into which Mr. Shubert entered with Professor Max Reinhardt for an American production of *Sumurun*, the pantomime which Reinhardt first produced at the Deutsches Theatre in Berlin. It is described as a pantomime in nine pictures, founded on an Oriental tale by Friedrich Freska, with music by Victor Hollander.

Mr. Shubert concluded arrangements with Herr Schumann, of the Circus Schumann, Munich, for a number of his most sensational acts to be seen in the Hippodrome Circus next year.

In Paris Mr. Shubert secured a team of Spanish dancers from L'Abbaye.

The new musical productions, for which definite plans have been made in New York, include *The Kiss Waltz*, by Edgar Smith, with lyrics by Matthew Woodward and music by E. M. Ziehrer, with a cast including Charles Bigelow, Robert Warwick, Eva Devonport, Sallie Fisher, and Martin Brown; *Fritz Scheff in The Duchess*, by Joseph Herbert and Harry B. Smith, with music by Victor Herbert, which is to be one of the early metropolitan offerings; *The Barefoot Dancer*, the music of which is by Felix Albin; *Cousin Bobby*, which has been adapted by Mark Swan and the music for which is by Karl Millacker; *The Queen of the Night*, by Paul M. Potter and Franz Lehár, which is to open in Chicago in September with Harry Conon in the leading role; *The Blue Club*, a musical comedy from the German of Engle and Horst, with music by Carl Keppeler; *Ladies' Day*, which is a new and up-to-date American work by Gustav Luders and Andre Casad; *Madame Flirt*, the book of which is by Leonard Liebling; *Love in Pawn*, which is another operetta by Ziehrer; *Marriage in Soviet*, by Franz Lehár and Julius Bauer; and *Kean*, the music of which is by Alexander Stefanides and the story of which is founded on Charles Coghlan's greatest success, *The Royal Box*.

The musical version of *Trilby*, written by Joseph Herbert from Paul Potter's dramatization of the famous novel by Du Maurier and set to music by Victor Herbert, will be presented by the Shuberts in conjunction with William A. Brady. Mr. Brady is also interested with them in *The Balkan Princess*, the production in which Louise Gunning stars.

Sam Bernard will continue for the present in his last season's play, *He Came from Milwaukee*, and will make his first transcontinental tour to the Pacific Coast. When he returns East early in 1912 he will be provided with a new musical piece by Harry B. Smith and Madame de Gressac. James T. Powers will continue under the Shubert management. He will have a new musical comedy.

The Gypsy Coaster, which was a European success, is being adapted by Leonard Liebling. The music is by Joseph Snaga.

Other musical works to which the Shuberts have secured the rights are: *The Astrologer*, by Robert Schanzer, with music by Robert Leonard; *The Cloak Model*, by Burg and Turzinsky; *Der Ledige Gatte*, by Grunbaum and Rechert, with music by Gustav Wanda; *The Prima Ballerina*, by Max Reinmann, with music by Otto Schwartz; and *The Fortunate Fool*, by Landesvard and Williner, with music by Heinrich Berte. Harry B. Smith and Reginald De Koven are at work on a new musical piece for the Shuberts, as are Edgar Smith and Frank Tours.

One of the most important of the musical ventures in which the Shuberts will have an interest will be the Gilbert and Sullivan Festival, consisting of revivals, to be presented by a special star organization, including De Wolf Hopper and others who were seen in the *Pinafore* revival.

and William Faversham and other players will also book through the Shubert offices.

BEULAH POYNTER'S NEW PLAY.

Beulah Poynter will begin her coming season at the Auditorium, South Bend, Ind., on Aug. 31. Her new starring vehicle is a dramatic comedy of her own making, entitled *Mother's Girl*. It tells of a daughter's love for her mother, her self-sacrifice and the arrival of Prince Charming, a quaint little Southern story with a background of honeysuckles and love. Burt and Nicolai, under whose management Miss Poynter has been for the past five years, still direct her tours. Miss Poynter will have a supporting cast including Bertha Julian, Sam Burton, Edwin Dale, Sylvia Starr, Charles Mather, Henry Gaell, Lillian

The Behman Show opens the season at the Gayety, Toronto, Aug. 13; *Painting the Town at the Star and Garter*, Chicago, Aug. 19, and the Ben Welch Show at Hurting and Seaman's, New York, Aug. 14.

PLAYS ACQUIRED.

Wagenhals and Kemper have accepted a play called *The Wrecking*, by Guy F. Bragdon, general stage-manager of the firm. They promise an early production for the piece.

F. Owen Baxter, who returned from Europe on Aug. 4, has secured the American rights to Graham Hill's play, *Heart in Camera*. Five plays by Oliver Maddock Hulffer and *Down Stream*, which Cyril Maude is to produce in London this season, were also acquired by Mr. Baxter for American production.

Joseph Brooks and A. W. Dingwall will give production to George Bronson-Howard's play, *An Enemy to Society*. Preserving Mr. Fannure, the new *Pinero* comedy, will be produced by Charles Frohman on Oct. 23.

THE LITTLE MILLIONAIRE.

George M. Cohan has finished writing *The Little Millionaire*, a musical comedy which will be produced on Sept. 25, at the George M. Cohan Theatre. In the cast will be Mr. Cohan, his father, Jerry Cohan, and his mother, Helen F. Cohan. To make room for *The Little Millionaire*, *Get-Rich-Quick Wallingford* will be moved to the Park Theatre, Boston, after its fifty-third consecutive week in New York.

ELIZABETHAN THEATRE MODEL.

A model of the Elizabethan theatre, which was patterned after the Globe of Shakespeare's day, has been added to the museum at Columbia. It was built by W. H. Godfrey, an English architect, and was presented to Columbia by Clarence Mackay. It is built with greatest care from the early specifications, reduced to the same scale as the models in the library of the Paris Opera.

MARGARET ANGLIN RETURNS.

Mr. and Mrs. Howard Hall (Margaret Anglin) returned on the *Le Provence* on Aug. 5. Miss Anglin will begin her season in her last season's comedy, *Green Stockings*, and will then try Israel Zangwill's play, *The New Religion*. George Tyler, of the Liebler firm, under whose management Miss Anglin is to star, was also a passenger on the same liner.

RECEPTION FOR LEHAR.

Henry W. Savage, A. H. Woods, and Marc Klaw will give Frans Lehár a banquet on Oct. 31, following the opening of *Lehar's Gypsy Love* at the Globe Theatre on Oct. 30. Mr. Savage produced Lehár's *Merry Widow*. Mr. Woods will produce his *Gypsy Love*, and Klaw and Erlanger have secured the American rights to his *Count of Luxembourg*.

NEW OWEN DAVIS PLAY.

Marguerite Clark has signed a three years' contract to appear under the management of William A. Brady. Miss Clark will open the season in her original role of *Zoë in Baby Mine*, and later will star in *Owen Davis's* new play, *When All the World Was Young*. Miss Clark has already starred in a Davis play, *The Wishing Ring*.

OFFER MANY PLAYS FOR LEASE.

Goes Lithographing Company, the well-known show printing house of Chicago, offers a notable list of plays to managers for the coming season and announces exceedingly low terms. The company has full lines of paper to supply with the manuscripts. The complete list is given in the company's advertisement in another part of this issue.

GEORGE LESLIE ILL.

No home is held out for the recovery of George Leslie, who is ill in the apartment of Frederic Thompson in the Hotel Algonquin. Mr. Leslie has been gradually getting worse for the last two weeks.

GARDEN TO GO.

The work of pulling down Madison Square Garden will begin Feb. 5. Central Palace, at Lexington Avenue and Forty-sixth Street, will get the monopoly of large spectacular attractions which have been housed at the Garden.

Special Introductory Offer

To new subscribers never before on our books, we will send *THE DRAMATIC MIRROR* for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.



SCENE IN FRONT OF THE COLUMBIA THEATRE, WASHINGTON, D. C.

A fortunate snapshot from a camera in the hands of Frank Metzger, one of the managers of the Columbia Players, Washington, D. C., enables *The Mirror* this week to present an attractive scene that is daily enacted in front of the Columbia in that city, where throughout the entire Summer the capacity of that cozy theatre has been taxed at every performance. In the centre of the picture, occupying the foreground, are the two men who more than any others are responsible for the unprecedented success of the organization. They are Edwin H. Curtis and Fred G. Berger. Mr. Curtis, who is for the second season directing the productions, has raised the standard

of the organization to a plane that is a revelation to Washington theatregoers, inviting, as he does, comparison of his productions with the offerings of the original companies. His work has been uniformly excellent. Mr. Berger is one of the best known stock managers in the country, having devoted himself principally to this line of work since the death of Bol Smith Russell, whom he managed throughout that artist's entire theatrical career. It has been definitely announced that the Columbia Players, as was the case last season, will only bring their season to a close when it becomes mandatory by reason of the opening of the regular season early in September.

Sterling, Ted V. Armond, Elmer Fritz, and Frank Watters. Harry J. Jackson still remains in the capacity of manager and G. D. Johnstone will be advance representative.

GLEN ECHO CONCERTTEMPS.

Glen Echo, an amusement park just outside the District of Columbia, in Maryland, where Washington is accustomed to spending Sunday with the family picnic basket, is echoing to martial strains. The Mayor of the suburb has attempted to put the lid on because the Sabbath celebrations were not of a mild enough nature to suit the taste of rural Maryland, and at one haul collected \$650 in fines. The park management is now seeking sanctuary in the church by having a sermon preached in the dancing pavilion by Rev. Frank Lukens, who does not appear to object to advertising, and by exhibiting scenes from the *Passion Play* in the moving picture theatre.

AMERICAN ACTRESS RETURNS.

Katherine Grey, after a starring tour of eighteen months in Australia, Tasmania and New Zealand, has arrived in San Francisco. She will return to New York within the next two weeks.

THE SINGER PRODUCTIONS.

The Jack Singer productions, which are now rehearsing for the coming season over the Eastern burlesque circuit, will include the Ben Welch Burlesquers, the Behman Show, and Halliday and Curley's Painting the Town show. Ben Welch, for years a popular vaudeville headliner, has been induced to try his fortunes in burlesque and will be seen at the head of a strong company, while Pete Curley and Will Halliday will also make a return trip to the folds of burlesque. The Painting the Town company will require two full-sized cars to transport the paraphernalia and material, and will include a full company of fifty-four people.

THE GIRL OF MY DREAMS.

First New Play of the Season at the Criterion Theatre.

Musical comedy in two acts and a tableau, with book by Wilbur D. Nesbit and Otto Houschka, and music by Kari Houschka. Produced on Aug. 7 by Joseph M. Galtis.

Edgar Williams	Harold Forbes
Charlotte	Percival Aymer
Carrie Coddie	Dorothy Wiles
John Hyams	Carrie Bowman
Alberto Burstein	Joseph Harris
Irving Bertrand	John Hyams
Henryette Lee	Edmund Bertrand
Leila McIntyre	Irving Brooks
Lucy McBride	Henryette Lee
George McElroy	Ray L. Royce
Edward Sturz	Leila McIntyre
Wesleye Day	Alice Hills

Hilarious horseplay broke loose in the Alberto's blameless precincts of the Criterion when *The Girl of My Dreams* inaugurated the theatrical season of 1911-12 on Broadway. There appears to have been a plot composed of the usual jealous husband, misundertood hero, suffering heroine, indirection with, and adventurous milliner, but whatever good intentions Messrs. Nesbit and Houschka may have had originally were quite annihilated by the exigencies of successful production as conceived by the indecisive directors. At any rate, matters were turned quite topsy-turvy at intervals of ten minutes or less, so nobody knew what it was all about by the time the first act was half over. In this act there was much popping in and out of concealment and some chaffing about a particular yellow hat trimmed with red poppies, and in the second act there was much climbing up and down a ladder and a great deal more about the aforementioned hat, which finally appeared from three boxes simultaneously. Further details of the plot would involve a vain waste of vocabulary.

The Girl of My Dreams was chosen as the first starting vehicle for John Hyams and Leila McIntyre on the metropolitan musical comedy stage, and their friends took care that their reception should be cordial. Although this must be a gratification, it was at times difficult to see just how Mr. Hyams qualified for the approval. Aside from a considerable amount of apparent self-possession, he lacked many qualities that one would wish in a musical star. His vocal ability is decidedly limited, his comic methods are frequently effective only through the good-will of his audience, and his dancing, though good, is not brilliant. Leila McIntyre, his co-star, was charming through sheer study. Her impersonation of a rather stiff role was quaint and dainty, her voice, light in volume, has a sort of plaintive purity, which she cultivates assiduously and consistently. She uses artifice with entire success. The third member of the Hyams family, the tiny daughter of the two stars, made her debut to assist in "Dear Little Games of Guessing," and delighted the parental hearts by her ease and poise.

Alice Hills in the eccentric comedy role contributed some of the funniest effects in the play. She has evidently made the part, Harold Forbes, by his agreeable manners, industrious labors, and pleasing voice, planted himself firmly in the good graces of the audience. The aesthete returned to life in Percival Aymer's hands, although the lines allotted to him were particularly rapid. Other actors who were well received by indulgent friends were Carrie Bowman, Edward Durand, Irving Brooks, Henryette Lee, and Ray L. Royce.

No small share of what success *The Girl of My Dreams* attains is due to the chorus, a comely and agile collection of those that aspire to greater honors in the future. Their antics in "Dear Little Games of Guessing" may—like the statue of Aphrodite—have shocked the ultra-fastidious, who are unaccustomed to seeing chorus ladies roll shrieking around the floor. Spectators, however, seemed to delight in this vivacious form of drama, for they clapped vehemently for more. The chorus specialties for "Quaker Talk" and "Dr. Tinkle Tinker," although quite tame beside this outburst of youthful jollity, were yet clever enough to be worth doing.

Some of the dialogue is heavily sentimental and much of it is futile driveling. The lyrics, however, are unusually bright, if not rising to any exalted plane of poetic beauty. Such, for example, is "Something Very Mysterious." Mr. Houschka's music, charming and varied as it always is, belongs in the class that is tried on every piano. "I'm Ready to Quit and Be Good," "Girl of My Dreams," and "Dr. Tinkle Tinker" will speedily find their way to every up-to-date music cabinet. By fishing out "Yama Land" from under the accumulation of years, the musician will find the own father of "Dr. Tinkle Tinker," and other melodies doubtless have their ancestry, because it is difficult to prevent history from repeating itself. That need not diminish the listener's pleasure.

OPERA HERE SUPERIOR.

Otto H. Kahn returned from abroad last Monday. He says Europeans admit that this country enjoys the best opera in the world; that Caruso is well and will be heard here this season, and that no director has yet been chosen for the New Theatre.

TO LEASE DANTE'S INFERNO.

An agreement has been entered into between the Monopol Film Company and the General Film Company whereby the latter acquires the leasing privilege to the most artistic and wonderfully dramatic produc-

tion of Dante's Inferno, made by the Milano Film Company. This film, reviewed in detail in last week's issue, has received the most laudatory criticism from every moving picture producer who has had the opportunity of viewing it, as well as many prominent managers in the theatrical world.

THE ARRIVALS.

The return of stage folks, who annually cross the water for the Summer, has begun. On the *Lorraine*, which arrived on Aug. 4, were Mr. and Mrs. Austin Purman, Mr. and Mrs. Lawrence Wheat, Mrs. Raymond Hitchcock (*Flora Zabelle*), Harold Crane, and F. Owen Baxter.

The *Lorraine*, which came to port on Aug. 4, carried an extensive professional contingent, including A. Haddon Chambers, Charles H. Millington, Harrison Grey Fiske, Mrs. Josephine Janis, Elsie Janis, R. E. Johnston, Lee Shubert, Mr. and Mrs. Leo Telier, Lew Fields, and Burton Oliver, who is to play the title role in the London production of *The Pink Lady*.

George Tyler arrived on *La Provence* at midnight on Aug. 4. With him were Robert Hichens and Hugh Ford.

ANOTHER NEW YORK THEATRE.

Archie Birnberg and A. J. Weiler have purchased the plot, 121 feet 10 inches by 147 feet 8 inches, at 163d Street and Prospect Avenue, where they will break ground for a theatre seating between 1,800 and 2,000 about Sept. 1. Plans are now being drawn and the theatre will be opened to the public on New Year's Day. B. K. Birnberg, who was first known as "Bim, the Button Man," and "Bim, the Theatre Builder," was interested with his nephew in the building of the West End Theatre.

HAMMERSTEIN—NIMMO.

William Hammerstein, manager of Hammerstein's Victoria Theatre, and Anna Nimmo, sister of Mr. Hammerstein's first wife, who died on Aug. 20 last, were married in Jersey City on July 27 by Rev. A. J. Meyer. Mr. and Mrs. Hammerstein are both thirty-eight years old.

THE STOCK COMPANIES.

Because of the dissolution of the Keith and Proctor Amusement Company, which was ordered by the Supreme Court of Maine, the Twenty-third Street, the Fifty-eighth Street and the One Hundred and Twenty-fifth Street theatres will hereafter be known as Proctor's. Elaborate electric signs with the name Proctor's in immense letters will be installed in front of the three theatres.

George Allison closed his engagement with the Murat Stock company recently, and has come East for a vacation. Wright Huntington has replaced him as leading man for the balance of the Summer season.

The Cleveland Theatre company was incorporated in Columbus, O., the other day, with a capital stock of \$5,000. The directors are H. G. Bulkley, R. J. Bulkley, John P. Dempsey, John C. Barkley, and R. H. Jamison. The company is planning to take over the Cleveland Theatre for stock purposes.

Theodore Roberts' Shylock in *The Merchant of Venice* was a triumph, according to reports from San Francisco, where Mr. Roberts, Florence Roberts, and Thurio Bergen are appearing with the Alcazar Stock company.

The American Theatre at Omaha, Neb., is to be the home of the Woodward Stock company, opening late in August. O. D. Woodward has taken a long lease of the house.

Florence Gale has been re-engaged for leading business with the Charles Breckinridge Stock company.

Frances Shannon has been engaged for the Hudson Theatre Stock company at Union Hill, N. J.

S. K. Fried has closed his engagement with the Corse Payton Stock company, to begin rehearsing with the A. Rich production of Brewster's Millions.

Tom H. Wallace closed his season with the Barney Gilmore company in Philadelphia on May 20. He then spent five weeks at his home in St. Thomas, Can., afterward joining the Crandall-La Porte players for the Summer season.

Walter Irwin, son of May Irwin, was married to Ethel M. Thompson in Detroit, Mich., on Aug. 3, by Rev. John McCarron, rector of St. Paul's Church.

VAUDEVILLE.

The current bills at the variety houses are: Brighton Beach—Gus Edwards' High Flyers, a musical comedy production; Ben Welch, the impersonator of Hebrew and Italian characters; The Great Richards, female impersonator; The Bootblack Quartette, Georgie Mack and Mercedes Lorenze in a comedy sketch, Collins and Hart, strong men; Van Brothers, acrobats and horizontal bar performers; Fred Hamell and Kids in a comedy skit, Joe Jackson, bicycle performer, and Professor Louis Reinhard's Re-instrumentalists, an orchestra of fifteen solo instrumentalists.

Henderson's.—Hayne Brothers, Ed. Blondell and company, Max Burkhardt, Spissell Brothers and company, Gaston and Reid, Mr. and Mrs. Harry Thorne, Milton and De Long Sisters, Mack and Orth, Hugh Lloyd.

Hammerstein's.—Bath St. Denis, Yvette Schaeffer Boys and Girls, Will Rogers, Five Piroffos, Bedini and Arthur, Luciano Lucca, Berg Brothers, Sherman, Kraus and Hyman, Kramer, Fifth Avenue, Nat Willis, La Titcomb, Trovato, Gallager and Shean, Clark and Bergman, Herman's Animals, De Vole Trio.

Morrison's.—Carrie De Mar, Mile, Davis, Howard and Howard, Melville and Higgins, Bert Levy, Hayes and Johnson.

Polito Brothers (Cabinet).—James J. Moran, Pomeroy, Petrova, Marguado, Polito Brothers.

NOTES OF VARIOUS ACTIVITIES.

Kilgig Brothers, the well-known stage electricians, have issued a very neat leather-bound diary for 1911 and 1912, starting July 11, 1911, and ending Dec. 31, 1912. Much useful information regarding the specialties in electric stage equipment is given in this little book, and also the requirements of electricians and also the national electric code on theatre wiring, which enable the electrician to be on the right side in his construction in conforming to the fire underwriters' requirements throughout the country.

A certainty is offered to the user that can be relied upon to save the new *Keith-Thaxter* in Portland, Me., a \$100,000 sum which will be needed to repair it Sept. 10. L. W. Crawford and E. W. Martling are managing the theatre.

The stock company, which has been playing Keith's Theatre, Portland, Me., for two and a half years, is going to move, and expects a new theatre building Sept. 1. A city of over 100,000 inhabitants is desired, and particular care is had of dinner theater, says Keith's Portland.

Selmanes, N. Y., is to have a new playhouse which is now in the course of construction and contracted to be ready about Nov. 15. Manager Max Andrews will have a bronze theatre with a seating capacity of a thousand. The destruction of the old house has created a theatre appetite, and good attractions will be assured profitable engagements.

Barker and Barker, of the Toronto Board of Trade, have a letter for a Mr. McDonald, formerly of Montreal, Canada, and lately in the employ of Jake Wolf, Forty-Sixth Street, New York, and who served with the Canadian troops in the South African War.

CANADIAN THEATRES.

H. Quintus Brooks' "Canadian Theatrical Guide" for four years has been the only theatrical record published in Canada. Volume four, recently published, has added more than one hundred new towns to its list, and this edition is noteworthy in the fact that the increase in the number of places of entertainment in Canada has principally been shown in Alberta, Saskatchewan, British Columbia, Manitoba, and Ontario. Over four hundred changes have occurred in the managerial side of the Canadian theatres during the past season. The "Guide" contains official maps of Canadian and United States railroads, contour diagrams of the major cities and provinces of Canada, and a telephone directory. Mr. Brooks is to be congratulated on compiling a very useful publication, and his long experience in the theatrical profession has done much to make this quite noticeably simple and complete. The "Guide" is sold in New York city by the National Printing Company, Times Building. Many advertisements of Canadian theatrical houses, theatre tickets, engraving, printing, hotels, etc., enable the manager visiting Canada to save considerable on duty by having his work done in that country.

NEWARK.

Successful Performances by the Corse Payton Stock Company and Proctor Stock Company.

Who said Newark can't support two stock companies? The answer is given at the Newark and at Proctor's. The Corse Payton co. presented Brewster's Millions July 31-5 to packed houses. Miss Brown has lost none of her sweethearts as yet. Oliford Storke found the role of Monty St. Elly like a glove. A newcomer was E. Christie as Sunshine. The well-balanced cast gave a hilarious performance. Ben Wilson, Robert Livingston, Edward Farrel, W. W. Shuttleworth, J. H. McKenna, Charles G. Grear, Harry Roche, Joseph W. Girard, Robert Peplow, Dagmar Linsette, Anna Laying, Grace Fox, Jessie McAllister, and Clara Soule. The County Chairman 7-12.

The Proctor Stock co. presented The Christian 31-5, giving the best performances during their short engagement. As Glory Quayle, Una Bellinger was especially good. Jack Chagnon

John Storm; W. M. Crosby, Lord Storn, John Gray was excellent as Horatio Drakes. Others who aided to the success of the performances were Cecili Owen, Mark Fenton, F. S. Barrett, Frank Darion, Jaro Malercon, Dan Hamilton, Walter Taylor, Dorothy Dalton, Doris Hardy, Grace Robinson, Viole Grant, Alice Gilmore, The Fourth Estate 7-12, Girls 14-19.

The Aborn Opera co. gave splendid performances of The Red Feather at the Olympic Park 7-13. Blanche Morrison again scored as Countess Hilda. Others in the cast were Lucy Monroe, Helen Hardick, Laura Baer, Irene Samuel, Madelyn Donlevy, Anna Niven, Louise Goodwin, Flora Hannaford, Francis Wargana, Louise Garrison, John B. Phillips, Joseph Hoyer, W. H. Conroy, Harry Devine, Frank H. Smith, George Fannin, and Antonio Nash. The Belle of New York, 14-20.

Albert O. Warberg joins the Proctor Stock co. 7, succeeding Cecili Owen.

GEORGE S. APPLEGATE.

JERSEY CITY.

The Aborn Opera Company Has Everything Its Own Way—Some Timely Notes.

The Palmettes Amusement Park is the centre of attraction in this neighborhood at present. The Aborn Opera co. has hit the popular taste, and business is increasing. A fine presentation of Sergeant Kitty was put on July 31-6 and the offering was well received. Edith Bradford had the name part, and she was winsome in it. The part is well suited to her, and she made the most of the opportunities presented. James McIlhenny as the eccentric old captain, William Schuster as the General, Charles Bowens as Henri, William G. Stewart as Lucien, Charles S. Phillips as Jean, Thomas S. Van as Celeste, Thomas J. Joffola as the Sergeant, Eugene Francis as the Notary, Hattie Arnold as Madame Du Bois, Christine Durfee as Susette, and Blanche Rae Williams as Louise, were all at their best. The chorus, costumes and mounting were very good. The Red Feather 7-13. The open-air attractions are: Blanch Sloan, trapeze; Lawton, the juggler; Frank Goodale and his ariplane, and the Royal Italian Band.

Thomas E. Williams, of this city, will be a member of the Dr. De Luxe co. next season.

A Good Dentist

gives the very blood of his veins to his patients, for there is no professional work harder on body and brain than dentistry, so it is indeed criminal to slight his hours of skillful toil by continuing the neglect of your teeth.

Did he not urge upon you the use of a standard dentifrice? Perhaps he recommended

SOZODONT

We have 20,000 unsolicited letters from dentists in all parts of the world with words of highest praise for SOZODONT. It is the greatest known dentifrice and preservative of the teeth, diffusing itself into the minutest crevices, it purifies them and for hours after use leaves a sensation of cleanliness in the mouth.

SOZODONT TOOTH POWDER

and
SOZODONT TOOTH PASTE
are supreme in their class as burnishers of the enamel of the teeth.
No grit, no acid.

Your druggist keeps them.

William H. Sile, who has been property man at the Henderson houses here for years, is on vacation, visiting his relatives at St. Joseph, Mo.

The Travers-Vale Stock co. open season at the Gayety Theatre, Hoboken, 14.

WALTER G. SMITH.

TRENTON.

Trilly Presented Competently by the Louis Leon Hall Stock Company.

The Louis Leon Hall Stock company presented Trilly at Taylor's July 31-5, giving splendid performances. Anna Phillips made a charming Trilly. Margaret Lee was the best work he has done during this summer engagement. John Dillon as Little Billie played with gaiety. As Taffy and Sandy John Hall and Chas. Howan are well cast. Gordon Mandelsohn's conception of Gecko was satisfying. Albert O. Warburg as Rev. Thomas Basot gave an artistic portrayal of the old bishop. Margaret Lee was motherly as Mrs. Basot. Josephine Fox gave a faultless performance as Madame Vinard. Beverly West and Lillian Thomas were good in small roles. Others in the cast were Everett Murray, Frank La Pierre, James Morey, Walter McCrea, and John Koffler. The play was well staged. David Harum 7.

Albert O. Warburg closed his Trenton engagement 8, and joins the Proctor Stock company. Jay Wellington, with the Lyric Players, at Lincoln, Neb., is visiting his brother and friends.

Beverly West closed with the Hall company 8.

RED BANK—LYCUM (F. W. Faulkner): Low Deckader 8 pleased big house. Spring Maid 4. Jolly John Larkin 8. Henrietta Crossman 7.

DATES AHEAD

(Received too late for classification.)

BROWN, GILMOR (Frank A. Brown, mgr.): Florence, Colo., 14, Cañon City 15, Cripple Creek 16, Buena Vista 17. GREAT WESTERN STOCK (Frank R. Dare, mgr.): Guthrie, Okla., 6-12. WELCH, BEN, BURLESQUERS: New York city 14-18.

Horsford's Acid Phosphate FOR Brain Workers

Strengthens the exhausted and confused brain, relieves nervous headache and induces refreshing sleep.

THE NEW SEASON IN CHICAGO

Notes of Attractions That Will Open Several Theatres—Chicago's Latest Literary Theatre Still a Subject of Directing Company—Colburn's Chat of Plays and Players.

(Special to *The Mirror*.)

CHICAGO, Aug. 8.—Approach of the new season. Little Miss Fix-it will close at the Chicago Opera House 27, and Dustin and William Faroun will follow in *The Littlest Rebel*, opening the new season there. The National Theatre's opening bill is a new production. The Speculators, by the Lyman Twins, with music by Harry Alford, of this city, who has written several excellent numbers. The Imperial Theatre will be conducted by Klimt and Ganzo, but it will not be a stock theatre. The Goddess of Liberty will be the first of the traveling attractions.

Following Thomas R. Shee, who will open the Haymarket with his repertoire, the bookings are *Orpheus Lady*, *Three Deuces*, *Salvation Nell*, and *Paid in Full*.

The kinematograph motion pictures at the Garrick have been praised by the press and deserve high appreciation. The colors of the objects photographed are seized by this new process with wonderful results. At the Garrick the new discovery is displayed in an elaborate series of coronation pictures, and all the various colors of uniforms, street decorations, Oriental costumes and equipages are brought out. The motion picture of the unveling of the Victoria Memorial is one of the most remarkable films, reproducing a ceremony which was in itself admirably arranged and unusually brilliant. J. J. Murdoch, who used to be manager of the once famous roof theatre of the Masonic Temple, twenty stories in the air, and later was an official of the Western Vaudeville Association, is at the head of the millionaire co., which is exploiting the new process motion pictures in the States with a dozen traveling organizations.

Discussion of Chicago's latest literary subscription theatre undertaking by the Chicago Theatre Society seems to indicate that the internal affairs are still in an unsettled state due to disagreement between divisions led by Donald Robertson, on the one hand, and Hamlin Garland on the other.

Peek's *Bad Boy*, a classic, which will probably not be included in any art theatre selections this season, will again start on its travels at the ripe old age of over twenty years, at Coal City, Ill., on 18. Ex-Governor Peek still receives a considerable royalty from the piece.

E. E. Rose is in the city to aid in the rehearsals of *The Rosary* and others of his plays. Louis A. Hall, general representative of the Roberts here, has been heard from at the Thousand Islands where, on the island owned by Mac Irwin and as her guest, he has been doing brilliantly with the fish.

Eugene Walter was a Summer visitor last week.

Director Andreas Dippel, of the Chicago Opera Co., has selected Jan. 12 as the date of the first production in this city of *The Jewels of the Madonna*, by Wolf-Ferrari. The composer will come to Chicago to attend rehearsals.

Dear Old Billy has passed its fifth performance at the Whitney Opera House.

Lights on for the new season at the National this week, with the Lyman Brothers in *The Speculators*. Emma Abbott and Patti Rosa are in the co.

Last performance of *Get-Rich-Quick Wallingford* at the Olympic Sept. 2.

George V. of England continues to star at the Garrick, as the central figure in the kinematograph pictures, although the Kaiser is a rival part of the time.

Irene Franklin and Mildred Holland are notable on the bill at the Majestic this week.

Nora Bayes, following the close of Little Miss Fix-it's run at the Chicago Opera House the last week of the month, will enjoy a short vacation, having her throat operated on, her eyes treated, and traveling through Indiana, to resume work at Cincinnati.

Eugene Walter delivered to A. G. Delamater, producer and manager of Dear Old Billy, the manuscript of *The Trail of the Lonesome Pine*, in which Charlotte Walker will star.

Arthur Gillies' Players, who will begin their season at Belvidere, Ill., 21, will include Jean Gleannan, who has supported Wilton Lackaye, Maude Barrymore, Harry Johnson, Maude Adams, and other stars; Bennett Fiske of the Shubert Stock co.; William Murray, who was Skeeter in *The Rosary* last season, and a London music hall singer; Davis Fischer, for two seasons leading juvenile in *Polyoscope* and *Vitagraph* co. and *The Blue Mouse* co., and stage director for Virginia Hardesty; Richard Castilla, a character stock actor of experience in many well known companies; Ben Moche, of Wine, Women and Song; and Kiralty productions; John Bannon, low comedian with the stock at Minneapolis; Arline Whisman, leading woman, who played Ann in *Way Down East* three seasons, was with Maude Adams in *L'Algion* and was Lewis Morrison's leading woman two years in *Faust*; Ollie Minett, formerly leading woman of several stocks; Laura Herbert, for ten seasons, and of her own co., New England; Caroline Davies, actress, recently in vaudeville. Following the first play, The Great Question, several other new plays will be produced: Done in Oil, a comedy; Taken Unawares, and The Tail of a Coat, farces; The Stronger Love and French Finance. A cartload of scenery will be carried. Arthur Gillies, song writer and author of Lower Borth 13, will have direct personal charge of the organization.

Mabel Garrison, who has been a guest of Blanche Ring at the seashore, is recovering from her long illness, says Amy Leslie in the "News," and will be back on the stage.

Warren E. Emerson, manager of many productions, is critically ill in the Wesson Memorial Hospital in Springfield, Mass. He was taken sick last Friday, while manager of the Garrick at Salt Lake City. He went to the Post Graduate Hospital in New York, and remained there until June, when he was taken to Springfield. He has heart trouble. He was formerly in business in Chicago.

Jessie E. Pringle, who was unusually popular at a West Side stock theatre for a number of seasons, is recovering from a severe illness in Milwaukee, where she was a member of the stock at the Davidson. Miss Pringle will be a member of the stock at the Princess. Does Molines, during the regular season.

Efforts of managers of local theatres to reduce the number of musicians in orchestras from eleven to eight were resisted by the union. New rules were made by the organization, making

eleven the minimum in first-class theatres, nine in burlesque, six in second class stock, five in vaudeville theatres of the second grade, and four in 10 and 20 cent theatres. Agreements to accept the new rules are said to have been made with the managers of the Majestic, Olympic, Chicago Opera House, Criterion, Imperial, Alhambra, National.

Another excellent collection of moving picture films was offered at the Studebaker last week. The series was called *The World Travel Pictures*, and presented by the International Amusement Co., of which Frank G. Zimmerman is president; John H. Burk, secretary, and Charles E. A. Macnephy, general manager. Will C. Smith is general stage director and William D. Hall acting manager. The series of the fox hunt was a remarkable film, and deservedly aroused a great deal of applause. Winter sports at St. Moritz and the cascades at Liri were exceptionally interesting.

Ben Great and his co. return to Ravinia this week, playing *A Winter's Tale*, Twelfth Night, Faustina and Her Mysterious Box, and The Comedy of Errors.

Heading the "amusement" advertisements in the "Daily News" Saturday was a display which began: "Penitentiary excursions to Joliet, 55 cents. This includes admission to the State penitentiary." Penitentiary good for the nerves.

Thomas Burdell, of the Western Vaudeville Association, has returned from the actors' colony at Muskegon, Mich., and Bert Cortelyou, secretary to General Manager Bray, has gone to Columbus, O., on his vacation. Most of the theatres booked by the association will open Labor Day.

Dustin Faroun will play a priest in *The Broken Rosary*, of which a number of special matinee performances will be given at the Chicago Opera House during the run of *The Littlest Rebel*. Bert Mack will play Jardon, and William H. Haswell will act the Raymond, and Percy Haswell will act La Corbeau.

Percy Denton, the minstrel, who left San Francisco penniless, and on a bet to get to New York in four months, reached Chicago last week. Lew Dockstader is said to have bet with Frank Shandy \$2,500 that Mr. Denton would reach New York ahead of time.

After a week of large audiences attracted by A Child of the Regiment, the Alhambra offers Lillian Mortimer's No Mother to Guide Her this week, with Madlyn Jouou as Busco and Gladys Montague and others in the cast.

Bert Leslie in a new sketch and a new grit of slang was a favored entertainer at the Majestic last week.

Most of his newest slang inventions were successful as the result of his old ones and his character of the painter was thoroughly good comedy. Bert Baker did well, too, especially while singing. Carter de Havill had the act de Luxe and some of it was excellent—not the opening speech. Jimmy Lucas was popular and Messrs. Quiray and Le Maire in a blackface dialogue fully met the expectation of something genuinely humorous.

This week at the theatres: Whitney, Dear Old Billy; Olympic, Wallingford; Chicago Opera House, Miss Fix-it; Garrick, motion pictures; Studebaker, motion pictures; Alhambra, No Mother to Guide Her.

OTIS COLBURN.

THE BOSTON OUTLOOK.

The New Season Begins Modestly With the Opening of the Shubert—The Week's Bills.

BOSTON, Aug. 8.—This week is really the opening of the Boston season, although numerically there is no change. One house reopens and another closes, so that the total continues just the same, and will for two weeks to come.

The new house is the Shubert, which opens with W. A. Brady's co. in *Over Night*. That there was a large element of playgoers ready for light comedy was apparent from the first night audience, and the new year started off in good shape. The cast was headed by Margaret Lawrence, Ernest Truett, who was here only a few weeks ago, and Grace Griswold, who has been a year in the limelight, amounted \$8,000,000.

Lindsay Morrison's stock co. is left alone as the only stock co. in town, and will continue so until the Autumn session is ready to open at the Majestic. For his change of bill this week, he replaces Mrs. Wiggs of the Cabbage Patch with Clarice, a piece by the way, which he was the first to give in stock, and it is interesting that several of the players there are now in the same characters. Eleanor Gordon has the title-role, which Marie Doro used to play, and Wilson Melrose has Mr. Gillette's study of the Southern doctor. A change brings Rose Morrison in blackface to take the Southern mammy created by Lucille La Verne.

For the vaudeville bill at Keith's the headliner is Kajlynn, the handwriting expert, while Valerie Berger is the dramatic leader, with She Wanted Affection. The other cards are Birmingham and Greenwood, Welch, Mealy and Montreal, the Mathew Sisters, Herbert's Dogs, Cook and Stevens, Art Bowen, and the Zarrelli Brothers.

At the Globe the vaudeville bill is furnished by the Bobbito Comedy Three, George Delaney, Julia Raymond Tracy, Balle Brothers, and Joe Daniels.

The Montecalvi Trio leads the bill at the Bowdoin Square, with Ted and Corrine Breton, Melvin, Thatcher, Weston and Mara.

Out at Norumbega Park the bill changes back to vaudeville, with the Grand Opera Trio, Alexander's Russian Dancers, Jack McKay, Leopold and Francis, and Bailey and Pickett.

Lexington Park's vaudeville list is made up of Lawrence and Wright, Joe Geese, Paris Brothers, Davis Lynn, and the Carmen Trio.

Dividing the honors at the Medford Boulevard are Keenan and Hollis and the Hawaiian Boys' Marimba Band.

At the Orpheum are Robert Kirk, the Ringlings, Gilmore and Latour, the Bressellas, Fred Riverhill, Dayton Edwards, Louis and Pierson, and Gray and Leroy.

R. L. Giffen, who is best known here from his excellent work in the interests of Mrs. Fliske's engagement, made a short visit to Boston last week, running off from Providence.

Since here with Ann Boyd, Lucille La Verne's play at the Shubert, he has been to the Pacific Coast and back with Mrs. Fliske.

John Craig received a great compliment last

week by being invited to be a theatrical representative at the dinner at Symphony Hall, which closed the great convention of advertising agents, which was the feature of last week. This honor was extended to him on account of the high standard which he has always maintained in advertising his stock co. at the Castle Square.

A marriage that was of interest in operatic circles was performed last week at the Church of the Messiah. The bride was Anne Roberts, one of the singers in the Back Bay Opera co., who sang in *Garnier*, *Rigoletto*, *Manon*, *The Sacrifical*, and other works there, and the groom was Herbert William Barker, Harvard graduate and now connected with a banking house in Providence, but formerly a curate of the church where the ceremony was performed by Rev. John McGraw Foster, assisted by Rev. P. B. Sweetland, of the fashionable St. Stephen's Church in Providence. After their wedding tour Mr. and Mrs. Barker will make their home in Providence. This is the third matrimonial romance in the Back Bay Opera co.

The ballot is still open for the play in which Lindsay Morrison will himself appear with his stock co. at the Majestic, and the choice will not be made until after one more week, the preferences running all the way from Uncle Tom's Cabin to Cyrano de Bergerac. Meantime Lillian Russell's play, *Wildfire*, has been placed in rehearsal.

The opening of the Tremont has been put forward a week, and the season will begin 28, with Henry W. Savage's co. in *Excuse Me*.

There was some confusion in the telegraphic news last week, and as a result many of Joe Oral's friends thought that the actor was the one hurt in an automobile accident in the South. When he had the first insulin from antiseptics, he thought that some one was trying to spring an unpleasant joke upon him, but finally the thing was all explained.

The Coburn Players were out at Harvard last week, and gave several of their classic plays in the college yard before audiences that included many of the Summer students. The plays included Electra, *The Canterbury Pilgrims*, *The Taming of the Shrew*, and Romeo and Juliet. Among the players were Mr. and Mrs. Coburn, Howard Kyle, and Helen Harrington.

Ed. Smith, manager of the Majestic and Shubert theatres, is back in Boston after a month's vacation at Clear Water Lake, Me., where he spent a few weeks last year also. Mr. Smith is leaving the Majestic resort, went over to New York where, for a couple of days, he was at the home of D. V. Arthur at the latter's house at Port Chester. Then he returned to Boston to attend to his duties as a member of the reception committee of the Pilgrim Publicity Association, which has been the host for the advertising men from all over the country during the past week.

Keith's gave a trial demonstration of a new invention, an aeroplane manipulated by the wireless method, all over the auditorium one evening last week, and it was so successful that the device is now given this week as one of the leading features in connection with the vanishing hill at that house.

William B. Dodge, the second concert master of the Back Bay Opera co., fell from a third story window of the Maybury House at the White Mountains last week and was seriously injured.

He was the leader of the orchestra at that home for the Summer season.

W. H. McDonald, of the business staff of the same house, and his wife, sailed from this port last week for a short trip to Europe. A number of their friends were at the boat to see them sail.

It seems that Henry W. Savage will put Everywoman on for its Boston engagement at the Shubert, coming here as soon as the New York organization completes its second run in that city.

George Haswell has been re-engaged by John Cox for another season at the Castle Square, his fourth consecutive year at that house.

George W. Williams, for a long time leading comedian at the Boston Museum, with the old stock co., is going into vaudeville, and will appear in a one-act sketch, It Happened to Kitty.

H. Price Webber's Boston Comedy co. has closed its tour of Canada, which has proved the most successful of any in that experienced manager's thirty-six years with the same organization. Mr. Webber will not close at all this Summer, but will continue in Maine until he goes to the provinces for his Autumn dates. He has found a successful feature in his revival of *The Honeymoon*, in which Edwin Gray (Mr. Webber) plays Julian.

William D. Andrews, business-manager of the Park, has been unable to make an extended vacation trip this Summer on account of the illness of Mrs. Andrews, who has been confined to their home in Cambridge since their return from a short stay at Holyoke.

Philip H. Lavine will go to the Weira, N. H., as soon as the season at the Castle Square closes.

As John Oral's representative and right-hand man he has been kept in town, being only able to make week end trips to that resort, where his wife and the baby have been since early Summer.

Howell Hansel and his wife are cruising along the Maine coast in their power yacht, the Jenkins.

Dr. and Mrs. Harry M. Hayes have gone to Bar Harbor, L. I., to be the guests of her brother-in-law, Robert Edison.

This is the last week of the engagement of George and his Band in the open air concerts of the American League Baseball grounds on Huntington Avenue. For the closing nights the feature has been made of the bills of operatic selections.

JAY BENTON.

PITTSBURGH.
The Lyceum Reopened to Good Business—Davis Stock Company Continues to Please.

PITTSBURGH, Aug. 8.—The Lyceum commenced its season on last Saturday night with Bartley Campbell's revival of *The White Slave*, and this comodious and pretty playhouse presented a most inviting appearance after its usual Summer renovation. The audience was large and seemed enjoyed the old-time melodrama, which has undergone some noticeable changes. Edward Mordant is featured in the cast, and Grace Adams comes second, and are supported by a large company. The scenic equipment is adequate and the production deserves encomium. Underlined are St. Paul, Beverly of Graustark, and The Traveler in *Almaviva*. The theatre is still under the direction of R. M. Gulick, who has his name efficient and courteous staff as last season, namely, Clifford (Cliff) R. Wilson, manager; James H. Deacon, treasurer; C. G. Bochert, press representative; John Varley, advertising agent; George W. Lowrey, chief doortender, and William P. Schwartz, director of orchestra.

This week's bill at the Hippodrome, at Forbes Field, is as follows: Will Roehn's Athletic Girls, Zaritsky Troupe of Russian Dancers, Meehan's Comedy Acrobatic Dogs and Leaping

NEW YORK THEATRES.

GEO. COHAN'S THEATRE Broadway
M. Matinee, Wednesday and Saturday.
COHAN & HARRIS present

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GET RICH QUICK WALLINGFORD
NEW AMSTERDAM THEATRE W. and E.
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THE PINK LADY
A Musical Comedy from the French
"Le Matin." Book and Lyrics by C. M. E. McLean. Scored by Julian Mitchell and Herbert Greenham. Music by Ivan Caryll.
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LA SAISON DES BALLET RUSSES
(Season of Russian Ballets)

CLEOPATRE **SHIRAZADE**
Corps de Ballet of 150
Orchestra of 75

BROADWAY Broadway, 51st Street
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Low Fields
And His Company of 100 Perform in the Exceptional Inspiring Musical Play
The Hen-Pecks

JARDIN de PARIS
At the New York Theatre
SMOKING
REFRESHMENTS.

ZIEGFELD REAL FOLLIES of 1911
Bonnie McCoy, Harry Watson, Jr., Lillian Lorraine, Walter Purcell, Fannie Brice, Leo Reilly, Ann Merideth, Chas. A. Moses, Dolly Sisters, Tom Dingle, Clara Palmer, Brown and Hyler.

75—Anne Held Girls—75
Also Bert Williams.

Hounds, Garvey Brothers, dancers; Pedersen Brothers, Nichols-Nelson Troupe, bold rollers; Hugh F. Blaney, descriptive singer; the Three Donals, strong men; Ben Beyer and Brothman comedy cyclists; Garisch Sisters, hand to hand balancers; Conti's Brewsters, and Nirella's concert band.

At the Grand, the Harry Davis Stock Co. is presenting The Private Secretary, My Friend from India and Mollie will follow.
Kenwaywood and West View parks offer their usual attractions.

ALBERT S. L. HEWES.

PHILADELPHIA.
Opening Date, Changes in Management, and General News Items.

PHILADELPHIA, Aug. 9.—The Forrest Theatre will open Sept. 4 with *Alma, Where Are You Going?* The Lyric and Adelphi theatres will have new managers next season. Walter Seward has severed his connections with the Lyric management and Adolf Meyer has been transferred to the Shuberts from Philadelphia to St. Louis. He was the manager of the Adelphi. Next season it is understood that both theatres will have the same manager, L. A. Shubert, who has been with the Shuberts in Denver and Indianapolis.

Recent was made last week of the formal transfer of the Park Theatre at Broad Street and Fairmount Avenue by the Nixon and Simmerman co. to the Empire Theatre co., subject to mortgages amounting to \$155,000. E. J. Buckley, the new manager, is in town, and the formal opening of the house will be Aug. 19 with the Big Review co. Frankie Heath starring. The attractions will all be burlesque and the management says both clean and attractive. It will be known as the Empire Theatre.

National Theatre had its opening on Aug. 5 and this well-known playhouse, in its new furnishings and decorations, which were made during the Summer, looked finer than ever.

J. G. COHEN.



AMUSEMENTS THE COUNTRY OVER



CALIFORNIA. LOS ANGELES.

An Old-Time Favorite at the Belasco—Margaret Illington's New Play This Week.

Arizona proved the all absorbing attraction at the Belasco July 24-30, with good attendance every night, notwithstanding the fact that many have seen this play several times. Mr. Stone as Lieutenant Denton gave a manly portrayal. Henry Canby, the ranch owner, was assigned to Robert Harrison, and be it said that this study was undoubtedly one of the best pieces of work he has given us for some time. Mr. Higgins, who has been switched back from the Burbank Stock co., gave an artistic bit of work as Tony. Miss Magrane was very sweet in the role of Bonita, and she invaded the part with much womanly sympathy. Miss Sullivan, so well, is to great advantage in her interpretation of the rôle of the wife, who falls in love with the villain. Mr. Vivian was given his part in which he cleverly brought forth much humor, that of the Army Surgeon, and Mr. Bernard was the sympathetic lover. Lena, the girl beloved by Tony, fell into the capable hands of Miss Von Waldron. William Yearance was accorded the rôle of the father of Lena, and of Mr. Ambrose, it is said that his work as a Chinese cook was all to the good. James Neill, who has not been seen in this city for a number of years, was given a most hearty welcome. He was cast as the villain, which part he interpreted with his former careful interpretation. From now on Mr. Neill will be stage director of the Belasco Theatre. Next week, William Faversham's great success, *The World and His Wife*, will be the bill.

Margaret Illington in *The Thief* is still on at the Belasco, and drawing packed houses notwithstanding the fact that this is summer and the third week of her engagement. The co. appears to excellent advantage, and is giving a production worthy of an all-star cast. Next week Miss Illington will appear with the regular Burbank Stock co., in Charles Kenyon's new play, *Kindling*. This is the production in which Miss Illington will star in the East in the Fall, and should prove locally, a most important theatrical event. Mrs. Margo Dufay, who for some time in the past has been on the roster of this co., has been especially engaged for a rôle in this new play.

Over at the Auditorium where William Stoermer's new co., headed by Marjorie Bambeam and Joseph Galbraith, is playing, there seems to be a tendency on the part of the public to accord this excellent co. unstinted patronage. The Broadway Burlesque has been the bill 24-30, and those who have seen this clever little farce have received the performer's worth in hilarious laughter. It is well played, and Garry Clark makes love making come to a policeman. Billy Doyle, is particularly good. Joe Galbraith as the married man, with an ever ready lie is capital, and Charles Gribbin appears so well in the rôle of the servant that it is a question whether some of the leading hostesses will not be after him. George Osborne, who is always given a hearty welcome when he steps on to the stage, gave a realistic idea of the police inspector. Marjorie Bambeam is seen to good advantage in a light comedy rôle, which she carries off in a jolly style. Phyllis Gordon and Fay Blanster are also well east, and do most conventional work. Next week, Nat C. Goodwin will appear with this co. in *An American Citizen*.

The Armstrong Musical Comedy co. has just entered its third week at the Lyceum in another melange of frivolity and low comedy, and are given *Solo, Kiss, Under the Title*, Edward and Will Armstrongs. Gus Leonard, Ethel Davis, and Clara Howard contribute most largely as the principals in the frolicking, but the shapely girls chorus is a feature not to be overlooked. On the whole, the performance is good and well patronized.

Len Behrman announces that the Lambardi Grand Opera co. will open its Winter tour of the States in this city the latter part of October with a run of not less than two weeks at the Majestic Theatre.

Florence Baker, well known in theatrical circles of this city, has been engaged for three years by an European firm of motion picture producers, and leaves this week for London.

Burt McIntosh has been engaged by the Belasco Theatre for a special appearance in *The Gentleman from Minskino*. Mr. McIntosh created the rôle in this play, in Chicago, and his local engagement will be a real theatrical event.

Charles Eyrton, so long identified as the treasurer of the Burbank, has just returned from a three weeks' vacation spent in the Yosemite Valley.

The Monroe-Blackwood Corporation, which controls three houses in this city, has secured the first stock production rights of Frances Hodgson-Burnett's new play, *The Dawn of a Tomorrow*, and the play will be produced in the very near future.

Le Roy Swaine, recently with the Belasco co., here, has left for Salt Lake City to play with Benjamin Horning co. in a playlet in which they are to tour the Orpheum Circuit.

DON W. CARLTON.

TICKETS
COUPON and STRIP

There is But One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

San Francisco, Cal. Minneapolis, Minn.

SAN FRANCISCO.

Last Week of Henry Miller's Engagement—Current Bills, Personal Mention, and Gossip.

The Havoc is the bill for this week at the Columbia, it being the second week of Henry Miller's engagement, and drew nicely. The End of the Bridge will be the number for next week, with Miller in the leading rôle.

The Alcazar had Pierie of the Plains well presented, commanding July 31, with Richard Bennett as the star, who showed great ability as a character actor. Mabel Morrison is the co-star. Arms and the Man will be the next bill.

Madame Von Meyerinck left for Alaska on a concert tour. De Pachman and Harold Bauer will visit us this season, also Miss Parlow.

Felix Hartman and co. have returned to the city, and will be seen at the Savoy in the near future, likewise Dill, of Kolb and Dill.

The Orpheum has *The Darling of Paris*, featuring Miss Minar; Leipzig, the conjuror, and the Simian Jockey.

The Empress has Josephine Sabel and Paul Conchas.

Seven Days will visit us again late in the Autumn. It ran three weeks on its last visit.

A. T. BARNETT.

OAKLAND.—MACDONOUGH (H. H. Campbell): Landers Stevens and George Cooper well presented capacity houses. Stevens and Cooper equal to all requirements. *The Aviator* 31-6. LIBERTY (H. W. Bishop): Bishop's Players presented *Eessa* 24-30 to fine business; Isabelle Fletcher in title rôle proves great emotional actress; E. T. Hall also good. An American Widow 31-6.—ITEMS: The Bill at the Orpheum, headed by Al. Johnson, Gene Green, and Emma Dunn, is the best that we have seen here this season; capacity houses.—H. C. Capwell, a local capitalist, has accepted plans and specifications for the erection of a building to cost \$200,000. The same will have a seating capacity of 2,000, and will be devoted exclusively to modern vaudeville.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): Now that the comings and goings of the stock players are giving us partly new casts week by week, there is diversity enough for all. John Junior's departure is somewhat tempered by the return of John G. Fee, an old favorite of former years in juvenile roles. The most notable change in the White Sister, 7-12, is the return of Alice Fleming for what is announced to be her farewell week behind the footlights. She has made a record here difficult to surpass and a real ovation is assured to her. Another pleasant surprise is the announcement that Henry Crosby will play the Cardinals. His appearances with the first Poll Summer stock co. were marked by dignity and forcefulness, as the best "heavy" seen in the local Poll forces. Wildfire July 31-5 was a rousing success for all concerned. Anna Hollinger played the widow along entirely different lines from Lillian Russell's rendering, but scored heavily. Gordon Remaine shared honors with John Ince in the dual love parts. Frank Kirk's last week was devoted to picturing a fictional race-track reformer. Thomas Moore discarded juveniles for a screamingly funny hyper-British part. Thomas Reynolds played the trainer in unctuous fashion and made his fourth successive hit. Eddie Merigan's stable boy had the combined agility of old-time James Mackie, and the ingenuousness of George Cohan's earliest days. Mrs. Wheatcroft hid behind a coat of Afro-American hue as a darky maid, and John Gorman essayed the jockey rôle. **WILLIAM P. HOPKINS.**

HARTFORD.—ITEMS: Since the close of the stock engagement at Parsons' the Poll Stock have had the field to themselves and have continued presenting an attractive line of plays in an artistic manner, finely staged with every care of detail and elaborate stage settings. The present week the bill is Charles Hawtrey's Message from Mars, and the excellent dramatic abilities of Messrs. Eton, Anthony, Westley, and Buchanan, and Misses Blandick, Tracy, Fanti, and Allison, who denoted the leading characters, were marked, and to their conscientious work we due the success of the play. Lillian Russell's Wildfire is underlined for next week of 7.—At the Hartford moving pictures and vaudeville continue to draw three large audiences daily.—Parsons' Theatre is undergoing a big change at the hands of the decorators and painters, and when it reopens the season the patrons will be delighted at the appearance of this cosy and handsome theatre.

A. DUMONT.

STAMFORD.—UNDER CANVAS: California Frank's Wild West pleased two large audiences 2.—ITEM: The Lewis J. Cody Stock co. is billed to open the season at the Alhambra with Alias Jimmy Valentine 28.

ROY H. WISDOM.

MERIDEN.—POLI'S (Thomas Kirby): Poll's Stock co. July 24-29 presented *The Cowboy and the Lady* to good business. Week of 1 The Lotterman to large audiences. The House of a Thousand Candles 7-12. Alias Jimmy Valentine 14-19.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Dark.—OPHEUM (C. A. Leach): Marena, Nevada and Marena, Karl, Maple Rowlands, Great Harvey Harrelle, the Woods-Ralton co. July 23-29: delighted capacity business. The Mineral Four, Frank Tenney's Three Zollie Filling Garnet 30-8. Those Four (Mrs. Fred Bonen and co. Williams and Clegg, Clayton, Macklem, Leo Filler) 6-12. **BIJOU** (Chase and Dacey): Tambo Duo, Lucelle Armstrong, Thomas Wasson 23-29: pleased fair business. Cunningham and Pierce, Lillian Thelma, Alton Gilbert and Gilbert, Jack and Jill 30-8: pleased fair business.—**MAJESTIC** (A. B. Hart): Hazel Lynch, Curran and Raymond, Jack White, the Three Brothers 23-29: poor bill, to poor business. The Conners, Colton and Darrow, 23-29.

Billy Cross, Jimmy Rego 30-5.—**GRAND** and **SAVOY**: Pictures to capacity.—**IMPERIAL**, **ASTOR**, **PHOENIX**, and **DREAM**: Drawing well.—ITEMS: The Bijou will shift from vaudeville to stock 18.—The Starkey Players, who have been appearing in several of the coast cities, will play at popular prices, and as they seem to have given satisfaction at each engagement, their offerings should make good here.—The Montgomery Amusement Co. of this city, opened their Atlanta house 31, to over three thousand admissions between 1 and 6 o'clock. It is conceded to be one of the finest picture houses in America.

IDAHO.

BOISE CITY.—PINNEY (Walter Niedenbach): Fall season opened July 31 by Columbian Club (local talent). Richards and Pringle's Minstrels to follow.—**OPHEUM** (Jack Allen): The Irish Judge 31-5: fair business.—ITEMS: The houses all doing well.—Two pictures on screen this week showed your correspondent One as member of the Volunteer Fire Department of Chicago in 1845, and the other as "Uncle Jimmy" as he is to-day.

ILLINOIS.

PEORIA.—AL FRESCO PARK (Froehling): Free vaudeville July 31-6. Davis and Cooper, Atterbury Band, Jack Rose, Cullen Brothers. Park has special features every Wednesday evening.—ITEMS: Good attendance has been the rule this Summer, with capacity of park on Sundays.—Majestic will open about 15.

MORRISON.—UNDER CANVAS: Calahan's Dramatic Club July 27-29. Plays: *The Messenger Boy*, *A Wife's Devotion*, *The Girl and the Night Rider*; good co.; fair attendance; excellent satisfaction; fine band and orchestra. *The Third Degree* Sept. 1.

ELGIN.—UNDER CANVAS: J. Frank Hatch's Carnival July 31-5: auspices of Hatch's; attractions above average and well patronized.

IOWA.

DES MOINES.—Good Bills at the Majestic—William Vance Well Received at the Airdome.

Albers and ten well trained polar bears make up the interesting headliner at Ingersoll Park 30-6. Albers, who served under Cario Hasenbeck, intends to return to Germany at the close of the present season to begin the training of ten Bengal tigers. If successful he will tour America in vaudeville. Joe Fenlon and Brothers were marked by dignity and forcefulness, as the best "heavy" seen in the local Poll forces. Wildfire July 31-5 was a rousing success for all concerned. Anna Hollinger played the widow along entirely different lines from Lillian Russell's rendering, but scored heavily. Gordon Remaine shared honors with John Ince in the dual love parts. Frank Kirk's last week was devoted to picturing a fictional race-track reformer. Thomas Moore discarded juveniles for a screamingly funny hyper-British part. Thomas Reynolds played the trainer in unctuous fashion and made his fourth successive hit. Eddie Merigan's stable boy had the combined agility of old-time James Mackie, and the ingenuousness of George Cohan's earliest days. Mrs. Wheatcroft hid behind a coat of Afro-American hue as a darky maid, and John Gorman essayed the jockey rôle.

ATLANTA.—HERBERT M. HARWOOD. At the Majestic downtown, where new bills go up every Sunday and Thursday, Leo and Chapman in acrobatics headed the bill the first of the week 30-6. Albers, who served under Cario Hasenbeck, intends to return to Germany at the close of the present season to begin the training of ten Bengal tigers. If successful he will tour America in vaudeville. Joe Fenlon and Brothers were marked by dignity and forcefulness, as the best "heavy" seen in the local Poll forces. Wildfire July 31-5 was a rousing success for all concerned. Anna Hollinger played the widow along entirely different lines from Lillian Russell's rendering, but scored heavily. Gordon Remaine shared honors with John Ince in the dual love parts. Frank Kirk's last week was devoted to picturing a fictional race-track reformer. Thomas Moore discarded juveniles for a screamingly funny hyper-British part. Thomas Reynolds played the trainer in unctuous fashion and made his fourth successive hit. Eddie Merigan's stable boy had the combined agility of old-time James Mackie, and the ingenuousness of George Cohan's earliest days. Mrs. Wheatcroft hid behind a coat of Afro-American hue as a darky maid, and John Gorman essayed the jockey rôle.

WILMINGTON.—WILMINGTON STOCK CO. (E. O. Ellsworth): Dark.—ITEMS: Charles W. McClinton, general representative of the Miller Brothers and Arlington 101 Ranch, was in the city July 27 contracting for the appearance of that attraction here Sept. 1. The City Council donated license and water, and the Commercial Club the lot.—Manager E. O. Ellsworth, of the Metropolitan, accompanied by his mother, left 26 for Yellowstone Park and the Coast.—George C. Tucker, the well-known theatrical writer and newspaper man, of Webster City, has been elected president of the Chautauqua Association of that city.—Mary Norman, who has been in vaudeville in the East, will make her brother, John Cone, of the Belasco, a guest at visiting relatives at their old home in Fort Madison.—Major Hyatt, manager of the Armory Opera House, at Webster City, is a leading candidate for the lieutenant-colonelcy of the Fifty-sixth Regiment of the Iowa National Guard, of which Mr. Hyatt has been a prominent member for many years. A stock co. has been organized at Grinnell, Ia., to build an opera house in that place.—Harmon S. Light of Villisca, Ia., and F. J. Mason of McCook, Neb., are the authors of a new comic opera, entitled *In Nevada*, which will be given a presentation early in the season.—J. W. Connolly, aged twenty-seven, and a former member of The Three Twins co., was drowned at Fort Madison 25.—Fred C. Robinson, of Dubuque, who was recently re-elected grand secretary of the Elks, was given a royal reception by brother Elks and friends on his arrival home.—The steady manner in which the stock in the carnival co. at Cedar Rapids was subscribed indicated success for the big Fall festival to be held in that city this Fall. **FRANK E. FOSTER.**

DUBUQUE.—AIRDOME (Jake Rosenthal): Harvey Stock co. July 24-26 in *Over the Hills to the Poor House*. Jane Fyre 27-29: drew good audiences. Samp co. 30-2 in *Itch*, 3-5 in *The Red Circle*. UNION PARK (Jake Rosenthal): Nat Nease and Trinne, Rain Bow Sisters, the Holdsworths and Alice Berry 23-29, afternoons and evenings, delighted large houses. Nin and Tuck, Bob Dally, Fidler and Shelton, and Bob and Alice Longley 30-5.

SIOUX CITY.—COLONIAL (Biegger and Daniel): Cowans' Trin., Fannie Halestad, Don Fabio, and Carson and Devereaux July 28-31: very big business. 31-3: Return engagement of the Harpist, Rosy P. La Rocca; Espe and Roth.

Eugene Emmett, Shaw and Weyman, Charlotte, the violinist.

FORT DODGE.—AIRDOME (D. Bartone): The Jolly Tramp July 24-26. Midnight in Chinatown 27-29: pleased good business. In Mexico 1-8.—UNDER CANVAS: Barnau and Bailey 18 pleased two good tents. Buffalo Bill 11.

WATERLOO.—THEATRE (A. J. Busby): Richard Carle in *Jumping Jupiter* 11. Regular season will open the last week in August with *The Aviator*.—UNDER CANVAS: The two Bill's Show 10.

INDIANA.

INDIANAPOLIS.

MURAT STOCK Closed Successful Season—Vacation Notes and Personal Mention.

With a record of ten successful weeks, the Murat Stock co. closed their season in The Circus Girl at the Shubert Murat July 31-5. Only four members of the regular co. remained for the final week, and to them, Joseph Santley in the leading rôle, Lillian Sinnott in the title rôle, Jessie Brink as the mother-in-law, and Chester Beach as her son, belong the honors and success of the performance. Joseph Santley in the part of the husband and uncle, Arthur Huntington played the rôle with the skill of a veteran, and added another popular success to already long list. Lillian Sinnott as co-star with Mr. Santley fitted into the part of Ross with her accustomed ability, and made an ideal little circus girl, dashing, and pert. Jessie Brink, who has had but little opportunity to show her unusual talents for character roles, came into her own as the mother-in-law, and gave a performance that was excellent in every way. Chester A. Beach gave a clever impersonation of the foolish son and brother-in-law that pleased. Of the new members, Katherine Markey as Hummingtop's wife, and Fred A. Sullivan as his friend, gave good performances. Frank Phil, Jeanne Jackson, and Nellie Kersting were acceptable in the minor roles.

The theatrical season of 1911-1912 will be opened at the Park 7, when Billy S. Clifford will play a three-days' engagement in a new musical production. *The Man, the Girl and the Game*. The Cowboy and the Thief follows 10-12. Mr. Clifford and his co. arrived here 1, and are spending the week in final rehearsals.

Frank Jones and Louise Dunbar, popular members of the Arctic Society Players, who closed their season at the Park June 3, are opening the bill at English's this week in *Drifting Apart*. Mr. Jones and Miss Dunbar have been good drawing cards in the past few weeks of their engagement at English's, and will continue for the remainder of the Summer vaudeville season at this house, which will close Sept. 2. The Gentry, under the same management of Ben D. Cross and Edward Bingham, will open 14.

Joseph Santley, the popular and talented young juvenile of the Murat Stock co., will leave for New York after the close of the co. Jessie Brink expects to spend two weeks with Wright Huntington and his wife, Louise Gerard, who left the co. 29 for a month's rest in their cottage at Westbrook, Conn. Miss Brink will report for rehearsal with the Wimmins Stock co.

Wright Huntington, J. H. Hunter, and Louise Gerard have engaged for one of the co. to be sent out in *The Gambler*. Mr. Huntington, who was producer and stage-manager of the Murat Stock, will play the leading rôle in *The Gambler*. Miss Gerard will have a good part and Mr. Hunter will act as stage-manager. Chester Beach has not yet decided upon his plans for the season. Erville Alderson and Bernard Randall will be with *The Average Chan*. Mr. Alderson will play a character rôle and Mr. Randall will be manager of the co.

Nellie Bevel, general press representative for Percy G. Williams, was in the city last week, and was the guest of the Murat at the Wednesday matinee performance of *Naughty Rebecca*. Miss Bevel owns a farm near Indianapolis.

Fred J. Dailey, manager of the Murat, has abandoned his lake and Geor-ian Bay trip, and will be in town to prepare for the opening of the Murat season a few weeks hence.

Miss Bevel, a press representative of the Murat, and who acted in the same capacity for Fred J. Dailey, manager of the Murat Stock co., left with his wife 31 for Chicago, as guests of friends whom they will join in a month's cruise of the Great Lakes in a private yacht.

PEARL KIRKWOOD. VINCENTES.—UNDER CANVAS: 101 Ranch 7. Wallace-Hagenbeck 21.

KANSAS.

FORT SCOTT.—AIRDOME (Harry C. Brinch): The Kays Sisters co. had big business 17-22. Plays: *The Cutest Girl*, *Silver Threads Among the Gold*, in the name of the Carl, *The Orthopedic*, and *The Girl of Eagle Ranch*. Harry Wilson 23-27, and W. P. Players open for one week 24 with *The Substitute*. An American Drummer, *Paradise Lost*, Love and Politics, and *La Belle Marie*; only fair business. Players 31-5.

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LOUISIANA.

DONALDSONVILLE.—GONDRA (William F. Nolan): Motion pictures and vaudeville; good business. We-Chok-Be, Sioux Indian girl, in characteristic songs and dances July 22-24; high class and refined. Aganita, Spanish dancer, 25, 26; her work is natural; her personality magnetic. Faust 27; an impressive photoplay. Regular weekly drawing and awarding of prize of \$5 in gold 27; a popular feature. Dorante 28, 29; a Chinese musical novelty; gave a breezy and excellent impersonation. Amateurs 29; offering which never fails to attract. THE HAPPY HOUR (Tremagnier and Boston): Burris Brothers 21; musical features added; some high appeals. The Truth About Love 22; drew the houses and pleased. Bill Irons, character comedian and singer, 24, 25; a clever offering. Charles E. Dales, illustrated songs, 24; added another success. Regular weekly drawing and awarding of prize of \$5 in gold 25; a popular feature. Mae Barry, vocalist, 27; scored an immediate success. Amateurs 28; drew capacity houses. Ora Daffers in illustrated songs appeared to splendid advantage.

ALEXANDRIA.—ALGRAUNDAIR (F. E. Bowland): The Mascot Sisters in singing and dancing, pleased; Zento and co. handson and slight of hand; fair, to big business July 24-25. Week 30 opened with Hap Farnell and wife in monologue and singing act that is exceedingly clever and pleased immensely. Kathleen Morey in illustrated song pleased. The motion picture features are up to the usual high standard. ITEM: Frank A. Salisbury, manager of the Rapides Theatre, has just returned from a tour of the Northwest, where he has been traveling for the past two months. He reports the attractions at his house will be exceptionally good this season. The outlook for this season bids very fair, as the crops around here are better than they have been for the past four years.

MAINE.

PORLTAND.—KEITH'S (J. E. Moore): The stock co. played to crowded business July 31-5. The Lightning Conductor being the leading attraction. Sidney Toler was at his best as the Hon. John Winslow; Adria Almack was a fascinating Molly Randolph; as M. Talleyrand, Joseph Lawrence had one of the best character roles in which he has appeared; Blanche Frederic as Miss Kendison gave a fine piece of character work. The minor roles were all well taken. Rosalind at the Red Gate 7-12.—GEN. Peaks Island: Anasias, Jr., as presented by the stock co. 31-5, filled the house daily. The musical numbers and interpolations were finely rendered, particularly by Mae Kilcoyne and the Tremont Quartette. CAPE THEATRE: Forty-five Minutes on Broadway was given in fine style and good business. George Orey as Klu Jum was the leader in the fun, ably assisted by the other principals.—ITEM: The Coburn Players gave Much Ado About Nothing on the grounds of the Portland Country Club. The remarkable and artistic performance was witnessed by a large audience.

BELFAST.—OPERA HOUSE (W. J. Olifford): Clark-Urban co. (return) 7-9. Quincy Adams Sawyer 21. Man on the Box 23.

MARYLAND.

BALTIMORE.

Howe's Pictures Continue to Draw Well—Manager Bernstein's Sudden Death Recorded.

As reported last week, the engagement of Howe's travel pictures at Ford's is proving tremendously successful. During the first two weeks the house has been completely sold out at all night performances, and but few vacant seats remain at the matinees. Howe's pictures are without doubt the most interesting, instructive and entertaining of any ever seen in this city, and his programmes are invariably selected with care. Owing to the general demand the coronation pictures, which were a special feature during the first week, will be repeated in full during the present week, together with an entirely new programme.

Polly of the Circus will be the opening attraction at Ford's for week of Sept. 4, instead of Al H. Wilson, as previously announced.

The sudden death of Jess Bernstein, manager of the Auditorium, was a great shock to his many friends here and he will be sincerely mourned. Mr. Bernstein had charge of affairs at the Auditorium since last September and during that time made a fine record. He had a remarkable power of making friends and his hearty handshake will long be remembered. It will be difficult to fill his place, as such men are few and far between.

I. BARTON KRIES.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (L. W. Phelps): Lincoln Park Stock co. offered When Santa Left Home July 31-5, and drew very large attendance. Goldie, Cleveland, Mrs. E. Whittaker, William Tenney and Harry Corrine, appeared to good advantage. Harry King, Jr., and Dan Malloy scored a big hit. The production was under the direction of Harry D. King.—BLIJOU (C. L. Benson): The bill 31-5 was headed by Gertrude Dean Forbes and co. Hanlon and Hanlon, Wilson and Crumbey, William Sexton and co. in The Matrimonial Bee. Morton and Ayres, and Arnaud Brothers to excellent attendance.—PREMIER (C. L. Benson): Bill 31-5: Tommy Mack, the Baldwins, Anna Whitney, and Gordon and Keys.—ISLAND PARK (Bay State Street Railroad): Week 31-5: Vallecita's Five Trained Leopards to very large attendance.—ITEMS: The Palace Theatre, which has been under the management of George Graham, has again closed its doors, and its future is uncertain.—Charlie Hamlin, an actor who has been playing at the Palace, died at the City Hospital 31. The funeral was held at the rooms of D. D. Sullivan and Sons 31. Mr. Hamilton was forty-two years old. Ge-trotin' Dion Masili and M. Ryan, who have been summering at Island Park, left for New York 1.—Nat Laddewell arrived at Island Park 30, and left for New York 1.—Tom Kelley, of Ethel Barrymore's co., arrived home 24, after a very successful season.—John A. Daley left 23 to join The Third Degree road co.—Walter S. Fenner, who has signed with The Rosary co., joined Captain Lester Rose 22 for a sword fighting trip in Vineyard Sound.—The actors' colony at Nantucket, Mass., is a very busy place this summer.—A very large number of professionals are spending their vacations there.—Fred Williams left for New York 25. He may go out with a road attraction this season.—Colonel W. F. Mason will

manage a Cohan and Harris attraction this season.—The Academy will open 19.—Roy Summer, who has signed with A. H. Woods's Girl in the Taxi co., will open his engagement with the co. at El Paso, Texas, on 9. Mr. Summer has a host of friends in this city and Providence, R. I.—The Lutz Brothers sailed from New York city in their ocean motor boat to fill an engagement at Sheedy's Newport theatre 24-26.—Arthur Welch left 29 to resume his position at the Grand Opera House, New York city.—Manager Julius Kahn was in town 27.—Manager J. M. Welch and a party of friends were in town 28.—David Landau, of the Belasco's Stock co., Los Angeles, Cal., is spending his vacation at Aralon, Santa Catalina, Cal. Mrs. Landau (Frances Newhall) is with him, and both are enjoying some good fishing. This will be Mr. Landau's third year with the co.

(Continued on page 16.)

THE RECORD OF DEATHS.

J. W. Connolly, formerly of The Three Twins company and more lately playing in vaudeville, was drowned in the Mississippi River near Fort Madison, Ia., while swimming.

Edward R. Edwards ("Ned" Smedes) died at Haverhill, Mass., July 25. After a week's indisposition he was taken to the hospital at Haverhill, where The Two Johns company was playing, and operated on for appendicitis. Peritonitis developed, and he died five days after the operation. His mother was summoned from Houston, Texas, arriving in time to comfort him. The company, under J. J. Flynn's management, was generous and kind in its ministrations, and all was done to give relief. Mr. Edwards had been prominent in the ranks of most of the big singing shows, and was recently doing small parts with Marriage à la Carte. He was a prominent member of Mr. Flynn's company and acted as stage-manager.

Mile, Lucie Lantelme, known as the most beautiful woman in Paris, was drowned in the Rhine near Emmerthal, Germany, while yachting with her husband, M. Edwards. Her husband was rescued, but is in a critical condition. They were married in 1909, and at the time M. Edwards settled 2,000,000 francs on the bride. Although only twenty-three years of age, Mile, Lantelme was widely known on account of her liaison with King George of Greece. Last year Mile, Lantelme refused to play in Battaille's La Manon because of its immorality. Some time ago Madame Rejane kept her from the stage of the Capucines for several months on account of jealousy. Details of the tragedy are not very clear. After M. Edwards and his guests had retired for the night a cry was heard. Search disclosed the fact that Mile, Lantelme's stateroom was vacant.

Charles Keen, an acrobat and trapeze performer, committed suicide at his home in Maspeth, L. I., on July 28. No reason is known for the suicide. He was married seven months ago. Besides his wife, Keen leaves a father and three sisters who live in Batavia, N. Y.

Billy Cronin, a member of the vaudeville team of Scanlon and Cronin, a noted team of years ago, died at Bellevue Hospital, New York, on July 25. His funeral took place at Campbell's undertaking establishment and burial was in the Actors' Fund plot in Calvary Cemetery. The Actors' Fund defrayed all the expenses. At the funeral were George Thatcher, James Thornton, Tom Lewis, Sam J. Ryan, George W. Monroe, John Daly, Gus Hill, Dan Mason, Dave Conroy, John Thompson, Harry G. Sanderson, James Howard, Annie Hart, Will H. Sloan, Jim Cronin, Dan Williams, James Gorman, John Gorman, George Gorman, Lew Dockstader, Neil O'Brien, John McVeigh, Ralph Post, Tony Hart, Mark Hart, William Harrigan, Frank Howard, Frank C. Ward, John P. Curran, Mr. and Mrs. John C. Sheehan, and Fannie St. Clair. Mr. Cronin's specialty was an Irish female impersonation, which he did to Billy Scanlon's straight role. He began his career as a jig dancer, joining Scanlon in 1872. In 1886 the team separated, and Mr. Cronin joined forces with Paddy Sullivan. They did not prosper. Cronin then toured with much success in a sketch called One of the Bravest. His decline then set in, and of late he had done supernumerary work whenever he could get it, at fifty cents a night.

Carl Vernon died in the Augusta, Me. State Asylum on July 24. He has been in poor health the past four years, suffering from dementia and locomotor atrophy. He was born in Headfield on Sept. 23, 1870, his real name being Carroll Milton Tibbetts. He learned the printer's trade in Gardner, Me. Showing some talent for the stage, some business men decided to send him to the Sargent School of Dramatic Art. He had several offers before the close of his first year there. As a repertoire actor he played over three hundred parts, appearing with the Myrtle Harder company, the Buffalo Stock company, for two very successful seasons with the Cornell Stock company, two seasons in Along the Kennebec, and two successful seasons with The Missouri Girl. He also was with the Kennedy Stock company and Green Wyler company. Mr. Vernon was advised by the late Joseph Jefferson to use the name of Carl Vernon in place of his own Carroll Tibbetts. He was a member of the Actors Fund, which nobly stood by him during his long illness. For over a year he has been cared for at Rest Home, Lisbon Falls, Me. Friends wishing for further particulars may address Prof. Robert W. Douglas, Lisbon Falls, Me.

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Theatre, Swansea; Hippodrome, Margate; Opera House, Tunbridge Wells; Queen's Theatre, Leeds; the Metropole Theatre, Glasgow, and a number of companies touring in England, South America, and South Africa. He wrote What the Butler Saw and What's the Matter with London? His last play, The Popinjay, was produced this Spring by Fred Terry.

Julius Stein, father of Geoffrey C. Stein, died in Washington, D. C., last week at the age of eighty-three years. Mr. Stein was born in Germany, but emigrated to this country many years ago. In his early youth he was a strolling player in Germany. During the Civil War he was a member of the Union Army, being a veteran of the German revolution of 1848.

Frank Wise, the character man who had appeared with Booth, Barrett, Florence and other stars of the old school, died at the Actors' Home on Staten Island on July 24. He was buried in Greenwood Cemetery. He had been at the Home for four years.

Richard M. Gulick, manager and part owner of the Lyceum Theatre, Pittsburgh, Pa., died in that city on Aug. 8. Mr. Gulick was born in Brooklyn on Aug. 15, 1854, the son of James C. Gulick, a tea importer. He entered the theatrical business twenty-six years ago as manager of the theatre known as Library Hall, later the Bijou and then the Lyceum. Stair and Havlin have an interest in the Lyceum. Mr. Gulick leaves a son, James; a father, three brothers and a sister.

Jefferson D. Bernstein, manager of the Auditorium, Baltimore, Md., died in that city on Aug. 3 from apoplexy. Mr. Bernstein's death was unexpected, for he had been in his usual health till just before his death. He went to Baltimore last September to take charge of the Shubert affairs. His work was eminently successful and his popularity was great. His wife, formerly Verona Jarreau, survives him. He was forty-five years old.

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(Continued from page 15.)
BONNIE. Both McNaught as Lady Dorothias Bauges, Mattie Crofts as Madame Michel, Marie Horne in a very amusing make-up as Paity Tarnet, the Dr. Willie Pelet of Raymond Crane was worthy of special mention. The Little Host 7-12.—**BUJOU** (Harold F. Jackson); Isa Winslow, Tom Quinn, and the pictures 27-29. Jack Gleason, Margerie Dudley, Clifford, and the pictures 21-24. Minnie Golding good.—**NICKEL:** George and Elizabeth.—**ITEMS:** Margarette J. Jackson of the Bijou, is mentioned as a possible candidate for Representative to the Legislature from the Twelfth District.—Frances Curtis, Tessie Fletcher, Mance Adams, Dorothy Curtis, and Marguerite Engle made their first appearance with the Whaley Opera Co. this week, and Francis Nelson, Helen May Bond, Doris Fox, and Jeanette Soriano left 29 to all engagement for the coming winter season.—Musical Director Lockhart, of the Bijou, began a brief vacation 7, to be spent at the seashore and the mountains.

HAVERHILL.—ITEMS: Work on the new Merrimac Street theatre is progressing rapidly, and the contractor promises it for an early Fall opening. The policy will be high-class vaudeville, with Mr. Mayo's other two houses following their usual lines; the Academy to open about Labor Day and present legitimate attractions, with Ward and Vokes as the first, and the Orpheum opening 22, with four acts of vaudeville and pictures.—The outlook here is bright, and the new ground floor theatre will be a distinct addition to the theatrical side of Haverhill.—The Bijou Theatre, with James A. Mayo as local head, is giving good attractions, and doing the usual big business.—Lena Kennedy, July 24-25, presented four good bills and, being very popular here, proved a good drawing card. The free attractions have been of unusual merit.

WORCESTER.—**THEATRE** (J. G. Oldfield): Bowing the Wind July 30-5, with Iola Flower in lead, and won instant favor. Frank Thomas also deserves special mention.—**WHITE CITY CASINO:** Manhattan Players opened for Eve week. Pinafore 30-5; well received. Jeibro Warner, Edith Carlisle, Minnie Bennett, William Wiedfeld, John Crawford, and Irene Conant all did particularly well. **BOGDANOFF** (July 12).—**LINCOLN PARK THEATRE** (W. H. Fleming): Vanderville 3-5 pleased well with house. **The Purple Lady** 7-12.—**ITEM:** Rita held day and dinner 2; much en-

GARDNER.—**THEATRE** (W. A. Wesley): Lura Stock co. (return); headed by Jack Lynn, who is great favorite. July 31-4; S. H. O. Madame X 25. Three Twins 29.—**ITEM:** Wesley attended Elks' convention. Atlantic City.

MICHIGAN. DETROIT.

Praise for Joseph Sheehan and Company—
Mildred Holland at the Temple.

Sirry Jane's Pa was the third week's offering of the Bonstelle co. at the Garrick July 31-5, and won the approval of a goodly number of Detroit theatregoers. Miss Bonstelle plays Portia Perkins with sincerity and originality, and the work of the supporting co. was excellent throughout.

It is not an exaggeration to state that Joseph F. Sheehan's English Grand Opera Co. did Detroiters a real service in rendering for the first time locally Jacques Offenbach's *Love Tales of Hoffman*. Good houses responded at the Detroit Opera House 51-5.

At the Temple 51-5 Mildred Holland and a capable co. were seen in a condensed version of *The Power Behind the Throne*. Many of the emotional opportunities of the original role of Aris Winter are preserved. Winn Diamond and Clara Nielsen offering *Something New*, ran first on the bill from the start and of unanimous. The Temple Quartette added to their large circle of friends, and the balance of the bill included the Five Armanis, Field Brothers, the Rexes, Frank La Dent, and Hill, Cherry and Hill.

Miles's Theatre held its own last week with another strong bill, which included Alice Raymond and her players in *A Night in Egypt*, Harry First in *The Strongest Link*, Noble and Brooks, Fields and Coco, and Weston and Gearring. The attendance was all that could be desired and augurs well for a busy Fall season.

Dudley Arthur, of the Detroit actor contingent, leaves for New York this week to begin rehearsals with J. E. Dodson in *The House Next Door*.

SAULT STE. MARIE.—**SOO OPERA** (H. P. Jordan): Lyceum Players July 17-19; fair co. and business. *Human Hearts* 21; audience better patronage. Lena Rivers 2. Tom Morris 12-14. May Robeson in *Rejuvenation* of Aunt Mary 17.

PORT HURON.—**MAJESTIC** (Sam Hartwell): E. T. C. Tom Marks & Evans' Minstrels 27.—**ITEM:** Manager Hartwell will arrive here 1, after spending the summer at his home in Coldwater, Pa.

IRON MOUNTAIN.—**RUNDEL OPERA HOUSE** (A. J. Rundel): Fra Diavolo July 14 canceled. Lena Rivers 18; fair, to fair house.

COLDWATER.—**TIBBITS OPERA HOUSE** (John T. Jackson): Booked at the Red Gate 18.

MINNESOTA.

ST. PAUL.

Season Now at Lowest Ebb—New Season Promises Many Fine Attractions.

This is the dullest week, theatrically, that St. Paul's Players closed their season at the Metropolitan July 29, and there is not a dramatic attraction in the town. Roiles, however, is promised next week, when Mrs. Price comes in Mrs. Beaumont-Latex 7-8.

A good bill at the Empress 30-5 included Robert Fulford, Four Venetians, Evelyn Des Roche, Har-Brooks co. in Will Creamer's sketch, Botie 6-4-5, Niblo and Riley, and Four Balmas. Under canvas, Gentry's Show 31-2. Rehearsal Circus 8-10.

James T. Galloway, who became such a great favorite with local theatregoers during his association with the Neil co. and Scott's Players this summer, is one of the few players now active who appeared at the first theatre erected on Wabasha Street, between Third and Fourth streets. Mr. Galloway appeared here with Jo-

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I WANT a partner—man or woman—in production of a new play which I have just secured from a prominent and successful author. The motif of this work is absorbing and original, the construction intensely dramatic, the scene is in New York, and the characters types of society to-day. The cast is small, four men and three women. This author's works have made over half a million dollars profit for managers and this—his greatest work—will be a success maker. It is a sure vehicle for a woman star. Half interest will be given for capital necessary for production. Address Stage Manager, THE MIRAGE.

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WANTED—Well educated lecturers for *Dante's Inferno*. Apply by mail. Monopol Film Co., 145 West 45th Street, New York City.

WANTED—For tour of successful sketch experienced juvenile lady, medium height, about 21. Apply, for interview, X. Y. Z., care Minors.

YOUNG LADY, 21 years old, with \$200 to invest in good act, would like to hear of opening in vaudeville where experience would be gained; no experience but very willing to learn. Evelyn B. Nesbitt. General Delivery, Ottawa, Ont., Canada.

Joseph Jefferson in 1879 and 1880. In 1882 he came again in support of Maggie Mitchell. This house was above stores, and consisted of a lower floor and one balcony. Later, principally in the rear of this building, the larger theatre, the Grand Opera House, was constructed. It was destroyed by fire Jan. 21, 1889, and never rebuilt. The entrance to the theatre was through the building now known as the Bethel Hotel.

The regular season at the Metropolitan will begin with Bright Eyes 27-Sent. 1. Channing Olcott in Macbeth 5-8. Madame Sherry comes again 17-21. The October attractions embrace The Fortune Hunter, with Edith Lockett; The Girl of My Dreams, that delectable combination of girl and music that scored a big hit here last season, and The Girl I Love, which closes the month, 25-Nov. 1. Bailey and Austin in *The Top o' the World* and Henry Miller in *The Hayes* are two November bookings. The Spring Maid will appear Dec. 16-18, and The Girl in the Train will likewise arrive in the Santa Claus month. Montgomery and Stone are to come again in January, and Eddie Janis is a May booking.

The Grand opens with *In Old Kentucky* 27-Sept. 2. Mrs. Wiggs of the Cabbages Patch will be the Fair Week attraction 3-9.

JOSEPH J. PIPISTER.

DULUTH.—**LYCUM** (C. A. Marshall): A man and his wife July 24-30 (except 27) by the Gus A. Webster stock co.; excellent business; audience highly pleased. The Rejuvenation of Aunt Mary 1, May Robeson 27 to 31 business; delightful audience. The Dictator 31-4 inclusive, except evening 5, by the Forrest stock co.; all members of the Forrest organization handle their assigned parts to excellent advantage, and the co. seems to be scoring a decided success in Duluth. Mr. Forrest's brisk style and sense of humor bring out the merit of the title-role, while Westroom Saunders, Hor Phillips, Jane Stuart, and other members of the co. handle their parts exceptionally well. Mrs. Fiske in Mrs. Summated-Leigh 5. Miss Nobdy from Starland 11. Bright Eyes 24-26. The Forrest stock co. continuing their Summer engagement all intermediate dates.

NORTHFIELD.—**WARE AUDITORIUM** (Herman Roe): After having been closed a year will reopen under management of Herman Roe.

OHM AIRDOME (F. W. Bell): Vaudeville and pictures continue to do well.

MISSOURI.

KANSAS CITY.

Summer Attractions, Indoors and Out, All Doing Well—Current Offerings.

The Empress had an excellent bill July 30-5 with Karm's London Pantomime co. in *A Night in An English Music Hall* as the headliner. Other acts included World's Comedy Four, Lewis Irving and co., Carita Day, Louise and Sterling, and Jack Goldie, all pleasing. Business big.

The Shubert reopened 30-5 with the king-macular pictures of the coronation, showing to big business. The pictures were remarkable in their beauty and naturalness and won decided favor.

Sorrentino and his Banda Rossa opened an extended engagement at Electric Park 30 to immense crowds. Vaudeville and other attractions fared well as usual.

The Battle of Manila Bay drew big crowds to Paramount Park 30, the display proving a stu-

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pendous spectacle. Free vaudeville and other attractions also pleased. Standard's Band played to big crowds at Forest Park 30-5, a feature of the week being a descriptive piece, entitled Battle of San Juan Hill. Vanderville also pleased. The Ringling Brothers' Circus gave two performances here 31 to immense crowds and scored heavily.

D. HERNDY CAMPBELL.

ST. LOUIS. Hattie Williams Drew Well—Raymond Hitchcock Heartily Welcomed—This Week's Bills.

Hattie Williams at Suburban Garden July 22-29 in *The Girl from Maxim's* was well liked and drew large audiences. Harry Fenwick shared the honors. Hattie Williams in *Decorating Clemency* 30-5 was seen at her best. Harry Fenwick and Robert Carness added much to the success. Charlotte Walker in *A Woman's Way* 31-2.

Raymond Hitchcock in *The Yankee Consul* at Delmar Gardens 28-29 received his usual hearty welcome. The attendance was very large. Emma Carus in *Twenty-Five Minutes from Broadway* 30-5. Miss Carus is still the chic comedienne she has always been. Mack Smith was seen to excellent advantage as Kid Burns. The entire co. gave excellent satisfaction. Emma Carus in *Piff, Paff, Pow!* 4-10.

Going Some was played by the William Jones Stock co. at West End Heights 28-29. It was well appreciated and drew good crowds. The World and the Lepre, a new transcription of Ouida's *Moths*, was presented in good style by the West End Heights Stock co. Miss Whitman as Vera Herbert showed to excellent advantage. J. F. Frans and Harry Sust must also be commended for their share of the production. The Little Lady of Hart's *Desire* 4-10.

Kyri and his Bohemian Band are attracting large crowds at Forest Park, Highland. The vanguard consists of several acts of very good quality. Madame Jenny's white cats afford a novelty feature, and McCormick and Wallace afford a very amusing act entitled Fun at the Seashore.

VIVIAN S. WATKINS. The Little Lady of Hart's *Desire* 4-10.

ST. JOSEPH.—**AIRDOME** (C. U. Phillips and R. Van Hosten): The Thomas Players July 29-30 presented *Under Two Flags* in most acceptable manner and pleased crowded business.

The co. will present *Salomy Jane* 30-5.—**ITEM:** Stella Thomas Cofer, after a season in one of the chief roles in *Bright Eyes*, is spending the summer with her parents, Mr. and Mrs. C. M. Thomas, of this city.

UNION HILL.—**HUDSON:** Alias Jimmy Valentine was presented by the Hudson Players July 30-4 to large business, and the production was first class in every particular and palpable care was bestowed upon all the details. Jane Cowl as Rose Lane and Lynne Overman as Jimmy were excellent. All the other members of the popular co. appeared to advantage. A new play, yet unnamed, written by Jane Cowl, will be the offering 7-18.

NEW YORK.**BUFFALO.**

Arthur Byron Making Fine Record—Current Attractions at Shea's.

The Baldwin-Melville co. at the Star July 31-5 offered *The Girl of the Golden West*, which attraction played to S. R. O., and was greatly enjoyed. Arthur Byron carried off chief honors of the performance, but credit is due to each and every member of this excellent organization.

At Shea's 31-5: Elizabeth Murray, Oberwaller De Loris, Sanders' Russian Troupe, Raiff Brothers and Clayton Major and Roy, Gullison and Villa co., Rex Comedy Circus, Sally and Hussey, and kinograph.

Carnival Court had Bean and Hamilton and La France Trio 31-5. P. T. O'CONNOR.

ALBANY.—**HARMANUS BLECKER HALL** (Edward M. Hart, res. mgr.): Week July 31-5 Vaughan-Lyell Stock co. gave fine performances of *The Lily*. Miss Vaughan was again seen to remarkable good advantage and scored a most emphatic success. Ires Buck and Wilson Evans also made a strong impression and came in for a large share of applause. The balance of the cast was satisfactory and the scenery and costumes up to all requirements. Business continues heavy considering the hot weather. The *Prisoner of Zenda* 7-12.—**PROCTOR'S** (Howard Graham, res. mgr.): Presented a big bill of vaudeville week 31-5, which included the following acts: The Woodmen, Ross and Adams, Eddie Littlewood and co., Gaillard and Medora, G. W. Littlefield, Great Leon Trio, Farley and Butler, Christine Hill and co., and a good series of musical numbers. Business still prevails.

MAJESTIC (Hall Detrich, prop. and mgr.): 31-5 good vaudeville program and the last moving picture film drew packed houses.—**EMPIRE** (James H. Rhodes, res. mgr.): Waldron's Treadaro Burlesque co. 10, 11. George Evans, Honey Boy Minstrels 12. Madame Sherry 25-26. *The Girl in the Taxi* 25, 26.—ITEMS: Harry W. Taylor, of the Taylor Stock co., who was in town last week, announces the opening of his popular co. at Taunton, Mass., 19, presenting their extensive repertoire of popular plays in conjunction with high-class vaudeville numbers.—Manager Rhodes, of the Empire, has returned from his vacation and is arranging for an early opening of some high-grade attractions. The regular burlesque season commences 28 with B. P. Forster's Girls of the Boulevards, a new burlesque in the Columbian circuit.—Frank T. Haigerty, formerly assistant treasurer at the Hall, has accepted similar position at the Empire for the coming season.—The Vaughan-Lyell Stock co. close their long and successful engagement at the Hall next month, after which Miss Vaughan and Miss Vaughan will jointly star through California.—Erika Swarts, the young Albany soprano, has arrived home from Europe, where her brilliant success at Covent Garden in London made her famous.—F. Ray Constance, house of Harmans Blecker Hall, was in town 2.—Dockstader's Minstrels come to the Hall 11-12.—With favorable weather and strong added attractions, the summer parks did big business the past week.

GEORGE W. HERRICK.

ELMIRA.—**BORICK'S** (George Lodding): The Manhattan Opera co. scored another big hit in a Chinese Honeymoon July 31-5; large business. George Poulter did splendid work as King Chow. Frank Bushworth was a dashing Tom Hatherton. Sarah Edwards was increased favor as Mrs. Pineapple, and Bertha Davis was a winsome Boo Boo. Jack Henderson as Mr. Pineapple and Rose Murray as Fl Fl supplied fun aplenty, and Gilbert Clayton as Chipper Chap. Briggs French as Hi Lang, and Josephine Kline as Mrs. Brown contributed much to the general excellence. George Lyding's direction of the orchestra was a feature. When *Johnny Comes Marching Home* 7-12. The Gay Minstrels 14-19.—**MOEART** (G. W. Middlebrook): George Evans' Minstrels 15.—**MAJESTIC** (G. H. Ven Damke): Marion and Treville, Green, Nick, Hilton and Bannon, and Remaine 31-5: large and delighted houses.—ITEMS: Manager Lee Norton, of the Lyric, is energetically preparing for the opening of that house late in August with Lew Dockstader's Minstrels as the attraction.—Josie Introna of the original The Gay Musicians co. has been especially engaged for the production of that worn by the Manhattan Opera co. at Rorick's J. MAXWELL BEERS.

ROCHESTER.—**TEMPLE** (J. H. Finn): Vaughan Glaser Co. in *Alias Jimmy Valentine* July 31-5; an enjoyable presentation of this popular play, with Mr. Glaser most convincing in the role of Jimmy Valentine.—Franklyn Hurligh, at present visiting in the city, was especially engaged for the role of the Lieutenant-governor, a part he played last season. Charles Garver, Herschell Mayall, Frederick Kirby, and James Hester deserve special mention for their interpretation. Such a Little Queen 7-12.

RAKES (F. G. Parry): The Holden Players in *Tempest* and *Somahine* 30-2 proved a big success; Mr. Connor and Miss Neville maintained the high standard set for themselves by their work earlier in the season. Dr. Jekyll and Mr. Hyde was presented 3-5; Mr. Connor in the title-role gave an excellent piece of acting, and was ably supported by the other members of the cast.

E. G. SIMMER.

SYRACUSE.—**EMPIRE** (F. Gage): For the closing week of the stock season July 24-29 the Marriage of Kitty was put on and attracted well. Mabel Freyman, Ralph Kellard, Charles Stanley, Blanche Wearer, Florence Edney, and the favorites came in for a hearty greeting. The Empire management is to be congratulated on the season has been most successful both financially and artistically.—**WIETING** (John

L. Kerr): Dockstader's Minstrels 8, 9.—ITEMS: An event of local interest will be the production of *The Goose Girl*, dramatized from Harold MacGrath's novel, at the Bastable in the near future, as Mr. MacGrath is a local product.—Lute Vrooman, who has been spending a short vacation at his home here, left for Chicago 20, to join *The Sweetest Girl*, in Part, as stage-manager. E. K. BRIDGMAN.

MIDDLETOWN.—**MIDWAY THEATRE** (D. C. McNamee): Young and Leisel, the Musical Haydons, Tom Dalton and motion pictures July 24-28 to 8, 9. B. O. Bill Adams, comedian; Hazel and Howlett, Vivian Moore, comedians; the Seabucks, acrobats, and motion pictures 31-5 due light capacity.—**STRATTON** (O. S. Hathaway): Caulfield and Driver, Gerrie LeClair and Pick, and Vitagraph 24-26. *Fugo Japanese* 29. Cole and Warner, Shepperley Sisters, and Vitagraph 31-2. Floretta Clark, the Sidneys, Brandon and Taylor, and Vitagraph; big business 3-5. Season opens at this house with the Black Patti Troubadours 9. Madame Sherry 25.

—ITEMS: The Black Patti co. of forty people arrived at Goshen, N. Y., last week and are quartered in their private car, "Black Patti."

Daily rehearsals are in progress at Music Hall of a new musical comedy, under the supervision of Manager B. Vosickel. The co. open their grand forty weeks' tour at Music Hall 8.

A. O'Brien, the drummer at the Stratton, has introduced a musical novelty by installing concealed electric bells in different parts of the theatre which he plays from a keyboard in the orchestra pit.

OSWEGO.—**RICHARDSON** (William J. Bechler): Vaudeville and motion pictures continue to do a splendid business; the artists for the first half of the week, July 31-2, were: The Grotesque Handloops, Two Singing Girls, Wales and Meredith, Willie and Josie Harrows, and the Hydn Quartette (local) business good, despite warm weather.—ITEMS: Charles Gilmore has recently opened an air-dome here, the first in town, and reports good business.—The Hydn Quartette, composed of local college boys, are to take a three weeks' trip in vaudeville, opening 7 at Buffalo, and booking over the Gas Sun Circuit.—Miss Wales and Meredith, the Two Singing Girls, who proved such a drawing card at the Richardson, leave on the 3rd for Minneapolis, where they open the 6th at the Sullivan and Considine time for six months.

BINGHAMTON.—**CASINO PARK** (J. P. E. Clark): Motion pictures July 31-5.—**ROSS HALL** (J. P. E. Clark): Bio. Al. Knapp and co., Joe Burke, Francelle and Lewis, Hodges and Lanchance 31-2; drew heavy business. Colored Minstrels 7-12.—**LYRIC** (R. M. Davidson): Moving pictures.—**HIPPODROME** (George Cohn): Moving pictures and illustrated songs.—**STAR THEATRE** (Dissenbeck Amusement Co.): Moving pictures and illustrated songs.—**ARENA NOTE**: Barnum and Bailey's Circus 7.

WOLCOTT.—**GRAVES OPERA HOUSE** (Nash and Graves): W. S. Le Vard's Dandy Minstrels July 31-2 pleased good business; troupe small but very good. John Thompson in *The Fireman's Fellow* of New York 28, 29.—**UNDER CANVAS**: Downie and Wheeler's Circus 16. Firemen's Street Fair and Carnival 31-Sept. 2.

SARATOGA SPRINGS.—**BROADWAY** (M. B. Haase): The Imperial Stock co. closed their engagement July 25 with *West Lynne* to a fair-sized audience. The County Sheriff 29 to good business and the offering was very much liked; the piece was carefully staged and well acted. New Boy 10. Madame X 11. Girl in the Taxi 24. The Thief 25. Out of Town 31.

UTICA.—**MAJESTIC** (Ford S. Anderson): Majestic Stock co. in *A Gentleman from Mississippi* July 31-2 pleased good audience. Dockstader's Minstrels 7-12.—ITEM: Helen Grace and Mr. Drake leave co. this week; both are prime favorites here, and their departure is much regretted.

WALDEN.—**DIDSBURY THEATRE** (J. R. Didsbury): Maltese Players 10-12.—ITEM: The theatre has been thoroughly renovated and a great many improvements installed, including a new switchboard, box office, and a handsome new entrance, which adds greatly to the appearance.

WATERDOWN.—**CITY OPERA HOUSE** (W. Scott Mattraw): Kirk Brown Stock co. July 24-29; business excellent.—**LYRIC** (J. E. Lewis): Delgrave Stock co. 24-29; good business. DON HOLLOWAY.

TROY.—**LYRICUM** (George A. Friedman): The Girl in the Taxi 22, 23. Madame Sherry 25, 26.—ITEM: William Norton, of The Deep Purple co., is spending vacation here.

JAMESTOWN.—**CELERON** (J. J. Watson): Clinton Opera co. in *Chimes of Normandy*, Pierson, Milano, and Fra Diavolo July 24-29. Martin 31-2; pleased good business.

POUGHKEEPSIE.—**COLLINGWOOD OPERA HOUSE**: Regular season opens with George H. Evans' Minstrels 7.

KINGSTON.—**OPERA HOUSE** (C. V. Du Bois): Opens with Lew Dockstader 15.

OHIO.

URBANA.—ITEMS: Bob Le Roy and wife who have been here several days arranging details for Billy Clifford's *The Man, the Girl and the Game* tour left July 30 to join the co.

Indianapolis.—C. B. Jones and wife, of St. Louis, are visiting their old home here.—Harry McDermott and wife are still visiting their old home. Harry has received word from the Shuberts in New York that he has been changed as head carpenter from *The Balkan Princess* to the Sam Bernard co.—J. F. Farnie Hance has gone to Indianapolis to join the Billy Clifford co. as business-manager. WILLIAM H. McGOWEN.

SPRINGFIELD.—**SPRING GROVE** (W. A. Gillen): The Five Musical Notes, Chick Sale, Three Melville Brothers, Belle Myers, Les Vaillants was the bill July 30-5: excellent programme, large audiences. Adams and Gubl Musical Comedy Co. in *The Two Admirals* 6-12.—**NEW SUN** (Sun Amusement Co.): Leonard Kane, the New England Trio, Lola Milton and co. 31-5, and drew good business. Berlin and Tillison, Jeanette Adler 7-12.

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DAYTON. — FAIRVIEW CASINO (Elmer Bedelle): Harry March's Players in Secret Service July 30-5; good production; pleasing capacity. Going Home 6-12.—LYRIC (Burleigh and Beaman; Max Hurtig, res. mgr.): Vaudeville week 31; capacity.—NATIONAL (Bill Burrows): Regular season opens 14 with Billy Clifford.

PHILADELPHIA. — GRAND (C. V. Smith): Borden Marlin Vaudeville co. July 27-29 pleased good business. Empire Amusement Co. 3-5. Billy Clifford 18. St. Clair Stock co. 21-26 (Fair week).

PORTSMOUTH. — MILLBROOK PARK CASTING (Arthur Berthelet): The Millbrook Stock Co. in a Scrap of Paper July 23-29; business good. John Mildmay's Honor 31-5.

HILLSBORG. — OPERA HOUSE (Frank Avery): Pictures July 29-5; business good. Vogel's Minstrels Sept. 19.—UNDER CANVAS: Manila Brothers 51-5.

OKLAHOMA.

M'ALESTER. — AIRDOME (A. Bert Bass): Albert Taylor Stock co. in We Are King. Because She Loved Him So, in Peaceful Valley. The Gilded Fool, My Father's Son, and A Message from Mars July 24-29; best co. here this season; capacity business all week. Grace Baird Stock co. 31-5.—UNDER CANVAS: Hagenbeck and Wallace 22; two performances pleased.

OREGON.

PORTLAND.

Chauncey Olcott in His New Play Made Many New Friends—Max Figman at the Helling.

The Helling Theatre was dark week July 16-22, opening 24 with Chauncey Olcott in his newest romantic Irish comedy-drama. Macaulay, and, despite intense heat, the attraction pleased to good houses for four performances. Mr. Olcott was supported by a good co., and the play was equipped with a most lavish and beautiful setting.

Max Figman opens a four weeks' stock engagement at the Helling 8, under the direction of Harry L. Cort. Opening night, The Man on the Box, followed by Mary Jane's Pa. The Marriage of Kitty, and The Substitute. JOHN F. LOGAN.

PENNSYLVANIA.

SCRANTON. — POLI (J. H. Docking): The City for week of July 31, to very good business; Severn De Deyn, as George Hand, Jr., made a success that ranks with some of the best work he has done this season; David Watters as George Hancock met the requirements of the part in his usual capable manner; Lillian Mayer as Eleanor Vorbeck had a small part, but she made it stand out; Mahalia Estelle as Lucy Hand scored again; Daniel Lawler as George Hand, Sr.; Jack Lorenz as Albert Verbeck and Dorothy Davies as Terese Hand merit special mention; the others were S. F. Cairns, Thomas Shearer, Barton Williams, Sadie Badcliffe, and Minnie Williams; it was the most gripping play of the season and the staging was facilities; Frank X. Doyle, the dramatic tenor, sang between the acts and pleased. A Message from Mars 7-12.—LUNA PARK (Thomas M. Gibbons): The Ten Kiddies, child wonders, in minstrelsy, were the free attraction and delight of the large crowds present the week of 31.—ITEMS: The Sunday sacred concerts by Bauer's Band continue to draw large audiences.—At the Northern Electric Park the Hellkivits, high divers, are the great attraction, but audiences have been excellent.—Fireworks at Rocky Glen Park and dancing in the Crystal Palace are drawing large crowds.—Columbia Athletic Club at the Columbia Theatre are running their regular weekly boxing contests. Four six round bouts and a favorite battle royal between Cyclone Williams, of Scranton, and Young Henry, of Allentown, Pa. Business big.—The burlesque season will open 21 and instead of having two co., each, one co. will play the entire week.—Manager Teets has made many improvements in this house for the next season.—The Saengerfest of the United Singers of Northeastern Pennsylvania, under the auspices of the Scranton Liederkranz, was held in this city 8-5. A chorus of six hundred voices and an orchestra of fifty pieces was a feature of the concert the evening of 4. The soloists were Miss May Johnson, contralto, and Morton Atkins baritone. James Johnson, who has been playing juveniles with the Poli Stock co. here, has resigned to play leads with the Dominion Stock co. of Winnipeg. Mr. Lorenz has made many friends during his short stay here, who will regret his going.

ALTOONA. — NISHLER THEATRE (L. C. Misius): Williams's Imperial Burlesques opened the preliminary season of this house July 25 to good business. The Ideal Burlesques 4; good business.—PARK (J. M. Shuck): Gardner Vincent Comedy co. are presenting The Count of Bals Bong this week to large delighted audiences; this co. has grown into popular favor here.—MAJESTIC (J. C. Keith): The Summer burlesque has an entire new change of programme this week, and is doing well.—LAKE MONTE PARK: Jovine's Band is the star attraction.—ITEMS: Gertrude Shipman, of our city, has signed up as leading woman for the next season in stock at Winnipeg, Man.—Bud and Nellie Helm, with Kreto Helm, are summing in this city. This clever trio will open their vaudeville season at Hamilton, Ont., 14, and will play only the big United Time.

ALLENTOWN. — LYRIC (W. E. Worman): The finishing touches to the Summer house cleaning is about complete; woodwork in the auditorium and foyer has been freshly painted and varnished, the ceiling and frescoed touched up, and with nearly 600 yards of new Astoria velvet Brussels carpet on the floors, the patrons of the house on the opening night, 10, will gaze on an apparently new theatre. Manager Worman, who has fully recovered from a siege of serious sickness, promises the patrons of the house a class of entertainments this season equally as good if not better than last season, which by the way was one of the most successful in the history of the house. The season will be opened 10 by Bright Eyes, followed by The Strange 12.

LANCASTER. — FULTON OPERA HOUSE (C. A. Yester): Wonn's Circus, Berrie, Robinson Sisters, Dan Vanfield, and motion pictures July 31-5 pleased large houses.—ITEM: J. Reinh Stacey, basso of this city, has returned to New York and will tour Long Island with the Amphion Male Quartette during August.

HARRISBURG. — PAXTANG PARK (F. M. Davis): Large attendance July 31-5; The National Comiques, strong acrobatic act that won well merited applause; Richards and Thatcher, a piano act, introducing May Esther, a young Harrisburg girl; Gerner and Brown, a pair whose specialty is the murder of the English tongue and dancing; Johnson, in midair contortion feats; Sprague and Dixon, Irish singers and monologists.

WILLIAMSPORT. — VALLAMONT PALM (W. H. Amer): Clara Turner Stock Co. July 31-6 in (Immac) and Marian of Dickinson to good business and appreciative audiences; Miss Turner and Mr. Hammond well received.

ROCHESTER. — MAJESTIC (Charles Smith): Vaudeville and pictures July 31-5; good business. Al. G. Field's Minstrels opens the season 31.

JOHNSTOWN. — MAJESTIC (M. J. Boyle): Majestic Stock co. in The Wolf July 31-4.

TEXAS.

TEMPLE. — UNDER CANVAS (Harrison Theatre Co.): Charles and Gertrude Harrison in The Love of a Thief July 24. Cost of Society 25. Signal Fire 26, and Lone Star Ranch 27; well presented; audiences large and appreciative.

UTAH.

SALT LAKE CITY.

Good Bill at the Orpheum—Fay Deere Given a Chance—Timely Items.

At the Orpheum week of July 30 Yakka Egawa, the most clever wire walker and foot juggler ever seen here, was the centre of interest. Besides being clever she is a very pretty little Japanese girl. Next in importance was Robert J. Webb in the humorous sketch, A Night in a Turkish Bath. (Eight big husky men who ought to be working at something useful taken from work to amuse us for twenty minutes each day.) Belle Adair was dainty and pleasing. Bowers, Walters and Crockett were expert and unique. James H. Gillen, Eddie Redway and Gertrude Lawrence, Benjamin Horning and co., together with the daylight motion pictures, made up a good bill, which did good business.

At the Casino Leona Lane was popular. Daisy Dean and Willi Well were a scream. Fay Deere, a charming Utah girl, with a voice above the average, had a tryout for the week, and proved extremely interesting. Her voice has a flute-like quality, which places her in class with Hazel Dawn, Sallie Fisher, Viola Gillette, Emma Lucy Gates, and other Utah singers.

The Colonial, while still running the motion pictures, has added vaudeville, giving the biggest value for 10 cents ever offered here. The Schaller Brothers, strong men, gave an exhibition of lifting, which was marvelous. Tracy and Carter continued their illustrated songs. The Majestic Trio and Attaway and Green were each popular. Houses have been very good entire week.

At the Shubert the Musical Comedy co. presented a humorous medley which pleased fair audiences week of 23.

Utah is to have a representative band in the field, under the direction of Harry A. Montgomery. The band will consist of forty pieces, and will tour the country from end to end. The Welsh people, of whom there are many in Utah, will hold a musical Eisteddfod at Wandering 16.

Professor John J. McClellan, organist of the Mormon Tabernacle, has gone to Ocean Grove, N. J., to attend the convocation of the Society of American Organists, at which he has been invited to present a paper on "Programme Building for the Masses." During his absence the organ will be presided over by Edward P.

(Continued on page 26.)

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ACROSS THE PACIFIC (Harry Clay Blaney): Boston, Mass., 19-20.

AT THE OLD CROSS ROADS (Arthur C. Alanson, mgr.): Sydney Mines, N. B., 9. Glace Bay 10. Sydney 11, 12. Springhill 14. Amherst 15. Moncton, N. B., 16. St. John 17-19.

BABY MINE (William A. Brady, mgr.): Halifax, N. S., 14-19. Sydney, N. S., 21, 22.

COBURN PLAYERS (Chas. Coburn, mgr.): Lake Placid, N. Y., 7-9. Chautauqua 10-12. Sagamore 14, 15. Bluff Point 16. Elizabethtown 17. Huntington 18.

COUNTY SHERIFF (Eastern: O. E. Wee, mgr.): East Peoverill, Mass., 9. Winchendon 14. Peterboro, N. H., 15. Meredith 16. Ashland 17. Plymouth 18. Woodsville 19.

COUNTY SHERIFF (Western: O. E. Wee, mgr.): Lake Placid, N. Y., 9. Saranac Lake 10. Tupper Lake 11. Malone 12.

CROMAN HENRIETTA (Maurice Campbell, mgr.): New York city Aug. 10—Indefinite.

ELIJAH AND JANE (Harry Green, mgr.): Wyoming, Ill., 10. Dunian 11. Manito 12. Atlanta 14, 15. Pulaski 15. Stonington 16. Findlay 17. Villa Grove 18. Hindshoro 19.

FISKE, MRS. (Harrison Green Fiske, mgr.): St. Paul, Minn., 7-9. Minneapolis 10-12.

FUGITIVE FROM JUSTICE (Philadelphia, Pa., 8-12. Washington, D. C., 14-19.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—Indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—Indefinite.

GIMMORE, PAUL: Calgary, Alta., 14-16.

GIRL AND THE TRAMP (Co. A: Carlos Inskeep, mgr.): Waukegan, Ill., 17. Marion 18.

GIRL AND THE TRAMP (Co. B: Carlos Inskeep, mgr.): Waukegan, Ind., 14. Kingman 15. Carver 16. Dana 17. Marshall, Ill., 18. Greenup 19.

GIRL AND THE TRAMP (Co. C: Carlos Inskeep, mgr.): Waukegan, Ill., 27. Harvard 28. Evansville, Wis., 29. Edgerton 30. Stoughton 31.

GIRL IN THE TAXI (A. H. Woods, mgr.): El Paso, Tex., 8. San Francisco, Calif., 14-18.

GIRL IN THE TAXI (A. H. Woods, mgr.): Ashbury Park, N. J., 10.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Cherryfield, Me., 9. Millbridge 10. S. W. Harbor 11. Bucksport 12.

GOOSE GIRL (Baker and Castle, mrs.): Patterson, N. J., 17-19. Syracuse, N. Y., 21-23.

HAWTHORNE, WILLIAM (A. G. Delamater, mgr.): Clinton, Ill., June 26—Indefinite.

KERRY, HERBERT, AND EFFIE SHANNON (A. G. Delamater, mgr.): Chicago, Ill., Aug. 19—Indefinite.

MASON, JOHN (Moers, Shubert, mgr.): New York city Aug. 14—Indefinite.

MILLER, HENRY (Henry Miller, mgr.): San Francisco, Cal., 24-Aug. 12.

MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Bridgehampton, N. Y., 9. Sag Harbor, 10. Oyster Bay 11. Lynbrook 12. Farmingdale 14, Pt. Jefferson 15. Northport 16. Babylon 17. Pt. Washington 18. Great Neck 19.

MISSOURI GIRL (Central: Merle H. Norton, mgr.): Rochelle, Ill., 11. De Kalb 12. Dixon 13. Maquoketa, Ia., 14. Oxford Junction 16. Lisbon 17. Belle Plaine 18. Traer 19.

MISSOURI GIRL (Western: Norton and Rith, mgrs.): Perham, Minn., 9. Fraze 10. Casselton, N. D., 12. Valley City 14. Jamestown 15. Bismarck 16. Mandan 17. Dickinson 18. Beach 19. Glendive, Mont., 20.

CHAUCERY OL'COTT (Augustus Piton, mgr.): W. F. Minne 2-9.

OVER NIGHT (William A. Brady, mgr.): Boston, Mass., Aug. 7—Indefinite.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Jennings, Mich., 9. Frankfort 10. Elk Rapids 11. Traverse City 12. Muskegon 13. Boyne City 14. Charlevoix 15. Pellston 16. St. Ignace 17. Alpena 18. Onaway 20.

BOOK OF AGES (Rowland and Clifford, mgrs.): Lincoln, Ill., 17. Decatur 18. St. Louis, Mo., 20-27.

BOSS, THOMAS (Fraser and Lederer, mgrs.): Chicago, Ill., 19—Indefinite.

SHEA, THOMAS E. (A. W. Woods, mgr.): Detroit, Mich., 18-19. Chicago, Ill., 20-26.

STRUGGLE (Wills Amusement Co., mgrs.): Allentown, Pa., 12. Philadelphia 14-20.

TOWN MARSHAL (O. E. Wee, mgr.): Milo, Me., 9. Millinocket 10. Ashland 11. Ft. Pierced 14, Carbon 15. Mars Hill 16. Houston 17. Woodstock, N. Y., 18. St. Andrews 19.

UNCLE TOM'S CABIN (Kibbie and Martin, mgrs.): Lansing, Mich., 9. Grand Rapids 19. Benton Harbor 19. Kalamazoo 14. Ft. Wayne, Ind., 15, Marion 16. Indianapolis 17-20.

WHEN A WOMAN WILLS (Co. A: Carlos Inskeep, mgr.): Darlington, Ind., 22. Waynesboro 23. Lebanon 24. Anderson 25. Munroe 26.

WHEN A WOMAN WILLS (Co. B: Carlos Inskeep, mgr.): Russellsburg, Ind., 17. Hume, Ill., 18. Decatur 19. Divers 21.

WHITE SLAVE (Robert and John Campbell, mgrs.): Pittsburgh, Pa., 5-12. Buffalo, N. Y., 14-19.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—Indefinite.

ADAM GOOD (Monte Thompson, mgr.): Gloucester, Mass., May 29—Indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—Indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—Indefinite.

ALHAMBRA (Roche and Marvin, mgrs.): Chicago, Ill., July 1—Indefinite.

AMERICAN ARABOL: Pueblo, Colo., July 1-Sept. 10.

ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Wheeling, W. Va., June 5—Indefinite.

ASSOCIATE PLAYERS (Clinton Woodward, mgr.): New London, Conn., July 6—Indefinite.

AUDITORIUM (William Stoermer, mgr.): Los Angeles, Cal., July 10—Indefinite.

BAKER, LEE: Minneapolis, Minn., Feb. 26—Indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Buffalo, N. Y., July 17—Indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal., Indefinite.

BELGARDE (J. E. Wilson, mgr.): Watertown, N. Y., July 17—Indefinite.

BENNETT, J. MOY: Cobalt, Can.—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakdale, Cal.—Indefinite.

BOINSTON, JESSIE: Detroit, Mich., July 17—Indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.

CAPE (E. V. Phelan, mgr.): Peaks Island, Me., June 24—Indefinite.

CASINO (Holyoke, Mass., May 20-Sept. 4.

COLONIAL (Tully Marshall, mgr.): Cleveland, O., July 9—Indefinite.

COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17-Sept. 6.

DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23—Indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—Indefinite.

DURKIN, JAMES, AND MAUD FEALY: Denver, Colo., June 5—Indefinite.

ELECTRIC PARK (R. E. Hilliard, mgr.): Ft. Smith, Ark.—Indefinite.

ELKHORN GARDEN: Denver, Colo., June 11—Indefinite.

FAIRFIELD PLAYERS (Harry A. March, mgr.): Dayton, O., 28-Sept. 4.

FERGUSON (Ferguson Bros., mgrs.): Lawrence, Kan., May 27—Indefinite.

FIGMAN, MAX (Harry L. Cort, mgr.): Portland, Ore., 6-Sept. 2.

FORBES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn., June 27-Sept. 2.

GLASER, VAUGHAN (W. B. Gary, mgr.): Rochester, N. Y., July 10-Aug. 16.

GREAT WESTERN (Frank R. Dare, mgr.): Ft. Worth, Tex., July 3—Indefinite.

GREW (Wm. Grew, mgr.): Houston, Tex., June 24—Indefinite.

HALE, JESS: Fond du Lac, Wis.—Indefinite.

HALL, LOUIS LEON: Trenton, N. J., May 8—Indefinite.

HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—Indefinite.

HASWELL, PERCY (Lee Grove, mgr.): Toledo, Ohio, June 8—Indefinite.

HITNER PLAYERS (D. Otto Hitner, mgr.): Elgin, Ill.—Indefinite.

HOLDEN (H. M. Holden, mgr.): Rochester, N. Y., June 12—Indefinite.

HUDSON: Union Hill, N. J., May 1—Indefinite.

KEENE, LORRAINE, ASSOCIATE PLAYERS (Kerr Amusement Co., mgrs.): Falls City, Neb., July 31—Indefinite.

KEITH (James E. Moore, mgr.): Portland, Me.—

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KELLEY, JEWELL: Atlanta, Ga., June 26—inde-
finite.
LAKEVIEW: Lowell, Mass.—indefinite.
LAMMERS AND LAIDLAW: Kankakee, Ill.,
June 5—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spo-
kane, Wash., Aug. 18—indefinite.
LINCOLN PARK (Harry D. King, mgr.): New
Bedford, Mass., June 26—indefinite.
LYTTEL VAUGHAN (Bert Lytell, mgr.): Al-
bany, N. Y.—indefinite.
MACK, WILLARD: Vancouver, B. C., July 3—
Sept. 15.
MAJESTIC: Johnstown, Pa., April 17—inde-
nite.
MAJESTIC (N. Appell, mgr.): Utica, N. Y.,
July 1—indefinite.
MANHATTAN (Shropshire and Hillis, mgrs.):
Vineland, N. J., May 28—indefinite.
MANHATTAN PLAYERS (Shropshire and Hillis,
mgrs.): Millville, N. J., May 28—inde-
finite.
MILLBROOK (Arthur Berthelet, mgr.): Port-
smouth, O., May 30—indefinite.
MORISON, LINDSAY: Boston, Mass., May 15—
indefinite.
NAPOLEON (Herman Duer, mgr.): New Or-
leans, La., July 2—indefinite.
NORTH BROS. (Frank North, mgr.): Okla-
homa City, Okla., Sept. 18—indefinite.
OPHRUM (Percy Melton, mgr.): Montreal,
P. Q., July 1-Aug. 12.
OPHRUM PLAYERS (Grant Laferty, mgr.):
Philadelphia, Pa.—indefinite.
PATTON, CORSE (Corse Payne, mgr.): New-
ark, N. J., May 1—indefinite.
POLI (S. E. Poli, mgr.): Hartford, Conn., May
1—indefinite.
POLI (S. E. Poli, mgr.): Bridgeport, Conn.,
May 18—indefinite.
POLI (S. E. Poli, mgr.): Waterbury, Conn.,
May 18—indefinite.
POLI (S. E. Poli, mgr.): Meriden, Conn., May
1—indefinite.
POLI (S. E. Poli, mgr.): Worcester, Mass.,
May 1—indefinite.
POLI (S. E. Poli, mgr.): Scranton, Pa., Nov.
21—indefinite.
PRINGLE, JOHN (Ed. L. Drew, mgr.): Seat-
tle, Wash.—indefinite.
PROCTOR: Newark, N. J., July 17—indefinite.
RIVERVIEW: Louisville, Ky., July 18—inde-
finite.
SANDUSKY-STOCKDALE (Sandusky and Stock-
dale, mgrs.): Seattle, Wash., 8—indefinite.
SHERMAN: E. St. Louis, Ill., June 4—inde-
finite.
SINE STOCK (M. Sims, mgr.): San Antonio,
Tex., July 16—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.):
New York city, Aug. 5—indefinite.
STERLING (Sterling and Wilson, mgrs.):
Grimshay Beach, Ont., June 26-Sept. 2.
STODDARD (W. L. Stewart, mgr.): London,
Ont., May 24—indefinite.
STUBBS-WILSON (Harry O. Stubbs, mgr.):
Columbus, O., May 29—indefinite.
SUBURBAN (Oppenheimer Bros., mgrs.): St.
Louis, Mo., May 14—indefinite.
TAYLOR STOCK (Albert Taylor, mgr.): Fort
Worth, Tex., July 31-Aug. 26.
TEMPEST (J. L. Tempest, mgr.): Ashland,
Pa.—indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.):
St. Joseph, Mo.—indefinite.
TUXMONT: New York city—indefinite.
TRIPLETT, WM. (Hugh Lasley, mgr.): Char-
lotte, N. C., June 12—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Wil-
kinsport, Pa., May 20—indefinite.
VANCE, WILLIAM (Robert Blaylock, mgr.):
Decatur, Ga., July 9—indefinite.
WEST END (M. Wallace, mgr.): St. Louis,
Mo., May 28—indefinite.

TRAVELING STOCK COMPANIES.

ANDERSON (Clayton Anderson, mgr.): Belle-
ville, Ill., 6-12, Mt. Vernon 14-20.
BAIRD, GRACE (Dave R. Curtis, mgr.): Mus-
kogee, Okla., 9-12, Tulsa 14-19.
CHICAGO STOCK (Charles RossKam, mgr.):
Niagara Falls, N. Y., 5-30.
COOK'S (Carl W. Cook, mgr.): Belleville, Ill.,
7-12, East St. Louis 14—indefinite.
COOK STOCK (Oscar Cook, mgr.): Crawfor-
ville, Ind., 7-12.
GOLLMAN BROTHERS: Augusta, Wis., 9,
Monroeville 10, Neillsville 11, Elroy 12, Jefferson
Hall, Don C. (Don C. Hall, mgr.): Antigo,
Wis., 7-18, Neenah 14-20.
HICKMAN-BERSEY (James D. Proudfiove,
mgr.): Hot Springs, Ark., 31-Aug. 18, Bartles-
ville, Okla., 14-19.
KNICKERBOCKER (Murphy and Sherwood,
mgrs.): Lexington, Mo., 7-12, Clinton 14-19.
MAHER, PHIL (Phil Maher, mgr.): Gover-
nor, N. Y., 7-12, Oswego 14-19.
MANHATTAN STOCK: Crawfordsville, Ind., 14-
19.
NEFF AND PENNINGTON COMEDY: Com-
merce, Tex., 6-12, Tyler 18-19.
ST. CLAIR, WINIFRED (Earl D. Sipe, mgr.):
New Castle, Ind., 7-12, Urbana, Ill., 14-19.
OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent
Ahorn, mgrs.): Newark, N. J., June 8—
indefinite.
ABORN COMIC OPERA (Milton and Sargent
Ahorn, mgrs.): Palisades Park, N. J., June
12—indefinite.
ARMSTRONG MUSICAL COMEDY (Edward
Armstrong, mgr.): Los Angeles, Calif., July 9—
indefinite.
BERNARD, SAM (Shuberts, mgrs.): New York
city, 31-Sept. 2.
BLACK PATTI (B. Vosickel, mgr.): Middle-
town, N. Y., 9, Liberty 10, Monticello 11,
Ellenville 12, Hunter 13, Binghamton 14, El-
mira 15, Columbus 16, 17-18, Hamilton 19.
BLAISDELL, WILLIAM (William Levine,
mgr.): Newark, N. J., July 17—indefinite.
BRIGHT EYES (Joseph Gaites, mgr.): Allen-
town, Pa., Aug. 10.
CARLIS, RICHARD (Frances and Lederer,
mgrs.): Appleton, Wis., 9, Grand Rapids,
Mich., 10, Waterloo, Ia., 11, Sioux City 12,
Great Island, Neb., 18, North Platte 14, Og-
den, U. S., Salt Lake 17-20.
CARLTON OPERA: Ocelron, Jamestown, N. Y.,
May 28—indefinite.
CAT AND THE FIDDLE (Edmund Manley,
mgr.): Waukegan, Ill., 15, Beloit 18,
Stoughton 19, Fond du Lac 18, Appleton 17,
Grand Rapids 18, Stevens Point 19.
CENTRAL PARK OPERA (Lester Templeton,
mgr.): Albany, N. Y., May 27—indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis,
mgr.): Kansas City, Mo., July 18—indefinite.
DRINER'S MUSICAL COMEDY (Geo. L. Bar-
ber, mgr.): New Haven Harbor, Mich.—indefinite.
DUNLAP MUSICAL COMEDY: St. Louis, Mo.,
May 28—indefinite.
FIELD, LEW (Law Fields, mgr.): New York
city 7—indefinite.
FOLKS BERGERE (H. B. Harris, mgr.): New
York city July 31—indefinite.

MISCELLANEOUS.

GOBURN'S GREATER MINSTRELS (Frank Co-
born, mgr.): Cincinnati, O., Aug. 6-Sept. 2.
DOCKSTADER'S MINSTRELS (Law Dock-
stader, mgr.): Syracuse, N. Y., 9, Elmira 18,
Albany, N. Y., 12, Rochester 16, 19.
HATCH, J. FRANK, GARNIVAL COMPANY (J.
Frank Hatch, mgr.): Aurora, Ill., 7-12, Ster-
ling 14-19.
HOWE'S PICTURES: Baltimore, Md., July 24-
Sept. 2.
MILDRED AND ROUCERE (Harry Boucier,
mgr.): Belfast, Me., 7-9, Bucksport 11, 12,
Bar Harbor 14-16, Calais 18, 19, Bangor 20.
RAYMOND'S THE GREAT (Maurice P.
Raymond, mgr.): Turin, Italy, Aug. 1-15,
Milan 17-25, Genoa Sept. 1-7, Rome 8-16,
Trieste 18-23.
RICHARD AND PRINGLE'S MINSTRELS
(Holland and Filkins, mgrs.): Olympia, Wash.,
9, Tenino 10, Centralia 11, Kelso 13, Portland,
Ore., 13, 14, Salem 15, Albany 16, Corvallis,
Ore., 17, McMinnville, Ore., 18, Hills-
boro 19.



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"SPECTATOR'S" COMMENTS

THE presentation of such special feature films as the Kinemacolor views of the Coronation ceremonies and Dante's Inferno in first-class theatres, hitherto strangers to the picture screen, may mark a new step in motion picture progress, quite distinct from the tremendous development of regular picture houses. In one way it is going back to the early days, when all motion pictures were novelties and were exhibited as regular traveling attractions. In another way it may result in a new movement along a new line, if a successful appeal be made, which will attract the respectful attention of that class of the public who have heretofore held themselves too select to even look at a motion picture. The Passion Play in its day did this. The two films named above may do it again. And there are others promising similar results. The Crusaders, a foreign production, is one of them, and The Temptations of a Great City is another, although its cheaper melodramatic character is hardly calculated to appeal to the better class of public.

But three or four extra pretentious motion picture subjects will not constitute a movement. There must be a reasonably dependable supply of new and appealing productions of sufficient strength to meet the new demand, if it shall be found that a new demand has been discovered or created. Of what will this supply consist? Obviously there is a limit to subjects like the Coronation or even like Dante's Inferno. It is probable, therefore, that recourse would have to be had to original drama or to elaborate reproductions of standard drama or fictional literature. Of such we have already had striking illustrations in such productions as A Tale of Two Cities, Uncle Tom's Cabin, Enoch Arden, Drink, Ten Nights in a Barroom, and possibly His Trust and His Trust Fulfilled, which, however, were issued to regular picture theatres and only in isolated cases have been exhibited as special traveling attractions. And yet they might be so employed. At any rate they indicate what may be accomplished in the way of furnishing a supply of larger subjects if the supply be wanted. So it may be concluded that if the public express by their patronage a desire for greater films, the producers both in Europe and America will be found equal to the job of meeting the demand.

A recent alteration in a motion picture paper between two scenario writers suggests the thought that if authors cannot get the publicity they think is due them through the announcement of their names on the films as authors, they can do the next best thing—write letters to the papers, casually referring to the picture stories they have written. It is true that some foolishly modest writers may think that this would savor offensively of conceit and brag and may prefer to wait until in the natural course of events public recognition shall come of its own volition. Timid souls of this retiring disposition are apt to look upon the man who toots his own horn as something of a vulgar fellow over-swelled up by a little success. But in this it may be that the self-advertiser is being judged unjustly. Why should he be blamed too

much for making it known what a smart fellow he is, when, as in the case of one of the scenario writers referred to, he has some quite superior achievements to which he can point, and when at the same time he sees made-to-order publicity employed everywhere to give a fictitious popularity to all sorts of inferior people and things? The worst that can really be said of him is that his method is crude and inartistic. He feels that he deserves praise, and he gives it to himself in the first person instead of hypocritically having it appear to come unsolicited. Of the two classes of publicity seekers he is unquestionably the more open and honest.

Legitimate publicity for the scenario writer will come some day, as it appears now, when the profession has developed up to that point. At present it is not a recognized calling, and can never be until writers of first-rate ability can afford to adopt it as a regular occupation. When one of the writers mentioned above, one of the very best writers at that, can claim only \$1,485 for a year's work, devoting, as he says, half his time to this particular branch of literature, it is not a condition that will be alluring to other authors of ability. Single vaudeville sketches have sold for more than that, and a week's royalty from a successful play may often amount to as much or more. Those who are now writing for the pictures with any success are doing it as side issues, probably, more as a matter of pleasure than of any hope of pecuniary gain. This fact may not indicate that their work is not promising—in some cases even notable—but it does indicate that they are in no position at present to look for, much less demand, any personal glory. The glory will come when the big money comes, and for the same reason.

No, The Spectator is not arguing against the advisability of giving public credit to the authors. He is merely showing that the authors just now have very little to say in the matter. The question of policy on the part of the manufacturers is another matter. THE MIRROR has argued for two years or more that it would be better for the film makers to publish the names of all authors with the films, although it must be confessed that the makers have been slow to see it in this light. They should fasten the name of the author to each picture, not merely to give the poor devil his due, but to make him personally responsible for his own product. With credit given to the author he is not only forced to do better and more careful work for the mere sake of his reputation, but he is also deterred from possible dishonesty in selling stolen ideas. With everything anonymous, as it now is, there is a temptation for the unscrupulous to appropriate plots from novels, short stories, sketches or plays, with the



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Recently engaged leading lady for the Eclair (American) Company

idea that it will never be found out. Sometimes a scenario writer may plagiarize unconsciously, but that the thing is done and done extensively is beyond question. If each author's name were made known it seems clear that the evil of plagiarism would be reduced to a minimum. If the plagiarist's self-respect did not deter him, his fear of the consequences would, for his chance of detection would be increased immeasurably. Each story would be subjected to the scrutinizing eyes of millions of people, some of whom would be sure to expose the steal. They often now note the resemblance of a picture story to a story published in some other form, but because there is no name of author attached it passes unremarked. For all the spectators may know, both were written by the same person.

As a matter of self-protection, therefore, the film maker should make the authors stand public sponsors for their work. He would thus guard himself to the best of his ability against the charge of being a knowing party to any steal. At present he is at the mercy of a host of unknown writers, for it is beyond reason to suppose that any manufacturer can employ readers sufficiently well posted to be able to identify one stolen story out of a dozen. He must rely on the honor of the scenario authors, and while there are many who would scorn to steal, there are others, sad to relate, who have no such qualms of conscience. An instance of the latter character is related by F. J. Marion, of the Kalem Company. "Only recently," he writes, "we had a scenario submitted by a man who had a great deal of material accepted by various manufacturers. This scenario was recognized by several people in our office independently as having been taken bodily from a story in the *Saturday Evening Post* of but two or three weeks' previous issue. We issued a mild warning to several of our friends among the manufacturers. One of our letters fell into the hands of the author of this scenario, who immediately wrote us a letter threatening to sue us for libel, claiming his material was either original or that he controlled the copyrights. We immediately followed up the matter by correspondence with the *Saturday Evening Post* and the author in question, and found that the scenario writer was not known to them and that the copyrights had never been transferred in any way."

Here is one apparent steal detected in time. How many steals are there that get past the readers through no fault of theirs or of the manufacturers? And yet the manufacturers make themselves morally as well as legally responsible for all the stolen ideas they publish, by the very fact that they conceal the names of the real authors.

William Pinkerton, head of the Pinkerton Agency, may be a great detective, with one eye always open, as detective trademarks read, but he has surely been to sleep concerning present motion picture conditions. In



AGNES MAPES

With the Kalem Stock Company

THE NEW YORK DRAMATIC MIRROR

an interview with a writer on the *Evening Telegram* recently, he charged the films with inciting children to crime by pictures of bank burglaries, highway robberies and so on, and he declared that he himself had recently seen a picture of a train robbery that was absolutely correct in every detail. Mr. Pinkerton's citation of the train robbery film and the further fact that he calls the picture "slides" indicate how intimately he is acquainted with the subject he assumes to discuss. The train robbery film is so long out of date that not one picture patron out of a dozen has ever seen it. Certainly it has not been exhibited for years. Mr. Pinkerton should open his other eye.

* * *

It is to be feared that the foreign antecedents of some of the writers on a certain motion picture paper has not qualified them to appreciate the American viewpoint of the censorship question. To constitute any body of men or women as official judges of what shall be published or spoken is an infringement of liberty, repugnant to American principles. The only considerations why the so-called National Board of Censorship may be tolerated are because they are voluntarily accepted, have no official standing, and do not assume to judge too arbitrarily. They have undertaken properly to advise regarding the elimination of scenes in which crime is glorified or which are immoral, but they would go beyond their province if they assumed to pass on artistic quality or matters of taste and judgment, even though something "shocking to the religious sensibilities" be in question. The public will judge of such matters, just as they judge in the matters of published books that may be considered "shocking to the religious sensibilities." To argue otherwise is "narrow and illogical"—at least in America.

THE SPECTATOR.

LETTERS AND QUESTIONS

Answered by "The Spectator."

Referring to a question some weeks ago in reference to Robert Dempster in the films, Waldo C. Rice, of Buffalo, writes to suggest that perhaps Edwin August has been mistaken for Mr. Dempster, adding that they bear an exceedingly close resemblance to each other. Mr. Rice writes in strong praise of Mr. August's work, because "I don't want to have Bob Dempster get the credit of the good work of Ed August, although Bob is a real good actor." Mr. Rice's question will be answered later.

Leona, writing from Indianapolis, expresses great interest in the identity of certain players as revealed in *The Mirror*. "We like to know," she says, "who's who, just as we do when we go to the legitimate theatres and pick up a programme to follow the players." The Edison Company's studio is at Decatur Street and Oliver Place, Bronx, New York, and the business offices and factory in Orange, N. J. Miss Sawyer is still a member of the stock company, which is a large one operating under three or four directors.

A. Stacy, of Greenville, Miss., is much relieved to learn that "Little Mary" Pickford is not to leave moving pictures. The information may, after all, be inaccurate. There is talk that she may return to the legitimate stage or may go with a new picture company. Her present status with the Imp. Company seems to be indefinite.

H. M. H., Hoboken: The actor in *The Reconciliation of Jean* (Vita.) may have been Lawrence Trimble, the owner of the dog.

L. G., of Flushing, Long Island, is worried because a scenario submitted to some company has not been heard from in two weeks, and the fear is expressed: "I am afraid I have broken into a hard bunch." L. G. should learn to have patience. Two weeks is not a long time to consider a scenario, and even if it were and the film company referred to should "do me," as L. G. puts it, that would be no criterion as to other companies. Film makers generally are high-minded, honest, and considerate. They will compare more than favorably with any other class of business men whatsoever.

Florence J. Stope, Brooklyn, N. Y.: Edwin August was the leading man in *The Big Scoop* (Edison).

An Omaha reader, who falls into doggerel verse and therefore discreetly omits signing his or her name, adds to the offense by asking Biograph questions.

A Nashville, Tenn., reader wants to know the name of the leading man in *A Western Walf* (American). He was Warren Kerrigan, leading man for the American Western Company.

Hattie Lee Mayer, Vicksburg, Miss.: The daughters in *The Stepmother* (Thanhouser) were the "Thanhouser Kid" and Marguerite Snow.

B. V. G., Danbury, Conn.: The names of Biograph players are not published because the company has adopted a policy of not giving out the names, and THE MIRROR respects the company's wishes. Cannot tell if Bison cowboys ever actually "punched" cattle or not, although it is easy to see they are fine riders. The country boy in *Little Old New York* (Thanhouser) was Edward Genung. Pearl White worked in some Pathe pictures before going to Lubin.

Mrs. Louise Kimball, Brooklyn, N. Y.: The Indian girl in *The Indian's Sacrifice* was played by Miss Payne. She is not of Indian blood.

"Getting Acquainted," Philadelphia, Pa.: The leading man in *Over the Shading Edge* (Reliance) was Edward Randall. The leading man in *Courage of Sorts* (Vitagraph) was E. R. Phillips.

Picture Fiend, Oklahoma City, Okla.: Eva Prout played the younger sister in *The Snare of the City*.

G. W. W., Chicago, Ill.: The young man who played the lead in Thanhouser's *Little Old New York* is Edward Genung, and he also played Reggie in *The Awakening of Mr. Pipp*.

B. B. M., New York city: Children are frequently given employment in pictures, without previous acting experience. It is more difficult for a grown-up amateur to get work, although not absolutely impossible.

"MIRROR Admirer" (No. 41144), writing from Portland, Me., wants to know where he can get photographs of picture players. They are supplied by the film companies, in most cases, and also by a private firm whose "ad" may be found in *The Mirror*. Other remarks of this writer infringe on Biograph reticence. (Continued on page 26.)

NATIONAL CONVENTION OF EXHIBITORS.

The national convention of motion picture exhibitors in Cleveland last week was an enthusiastic gathering, and although the attendance was only 200, out of some 10,000 exhibitors in the United States, great promise of

KINEMACOLOR A SUCCESS.

The coronation pictures produced by the Kinemacolor Company, showing these ceremonies in their natural colors and introducing this wonderful and latest invention of colored photography, is duplicating in this country the success that it has had the past few years in England. The Herald Square and West End theatres of this city have been crowded nightly with large and enthusiastic audiences, and a like demonstration is reported from Chicago, where the pictures are also being produced. The press has been emphatic in declaring it a great achievement, and one that may do much toward revolutionizing many of the present day methods of picture. The film, divided into eleven parts, is featured and made doubly interesting by a descriptive lecture and incidental and appropriate music.

GOSSIP OF THE STUDIOS.

It is said that Lawrence McGill, formerly well known as a dramatic producer and director, will be the director for the new Eclair American company.

According to a Los Angeles paper, Nat Goodwin's motion picture venture will be as star and vice-president of the Co-operative Film Company, an independent company that has been in existence for some time but has issued no films. The company claims to have a new type of camera and other improvements, and it is planned to produce the Nat Goodwin series on his own ranch.

Dorothy Gibson has been engaged as leading woman



W. W. Kerrigan, Peter Morrison, Jim Morrison, George Periolat, Robert Coffey, Allen Swan, Warren Kerrigan, Louise Lester, Mrs. Marissa, Pauline Bush, A. G. Hamner, Jack Richardson, S. Basil.

"THE FLYING A" BUNGALOW

The Western Stock Company of the American Film Manufacturing Company in El Cajon Valley, Southern California

future development was manifest. Among those present were a number of independent manufacturers, and some of the speeches took on the tone of partisan politics.

ANOTHER FILM SEIZURE.

Three reels of *Temptations of a Great City* were seized in Philadelphia early last week, as an infringement under the copyright law, the sole rights in the United States having been transferred by the Great Northern Company of Denmark, makers to the Monopol Company, by whom it was copyrighted in the United States. The alleged infringing copy was imported by Philadelphia parties.

WHAT PATRONS LIKE BEST.

The Baltimore *News* is asking its readers to state their preferences as to the kind of motion pictures they like best—dramatic, comedy, travel, etc. The result is interesting, as the replies are coming in wholesale, but not particularly conclusive, as there appears to be as many different tastes to serve as there are kinds of films produced.

M. P. DRAMATIC AGENCY

The motion picture department, recently mentioned by THE MIRROR as being inaugurated by Will Gregory (Gregory Phillips and Stegner, dramatic agents, Cohan Theatre Building, New York), will be in charge of Milton E. Hoffman, formerly treasurer of Wm. Morris, Inc. The new department will be especially devoted to placing and securing players for motion picture companies.

MUTT AND JEFF POPULAR.

The Western Film Company reports that there is now hardly an independent exchange that is not buying two and three copies of their Mutt and Jeff series, in order to keep up with the demands for this novel and amusing feature film, and in consequence they are constantly being obliged to increase the output. Each day brings congratulations and orders from new friends and exhibitors, who consider it one of the best drawing cards for their houses. Some theatres never before using posters are now availing themselves of the unique paper produced by this company in connection with the film.

NOTABLE LUBIN TOPICAL.

The Lubin Company will release Aug. 19 a topical film of special interest, being scenes of the procession in Philadelphia in celebration of Archbishop Prendergast's elevation. The display was magnificent and excellent views are shown of many notable churchmen, including Monsignor Falconio, Apostolic Delegate; bishops, prelates, priests and delegates from many orders.

Reviews of Licensed Films

Caught in the Act (Selig, July 31).—This is a novel and amusing farce, ingeniously worked out. A gallant on horseback rescues a fair maid from the assaults of a villain. The villain gives two traps to waylay the man and carry off the girl. At this point an artist at work in the field rushes to the rescue and drives the remaining and belligerent maid to the police station, followed by all the participants in the crime. Here he finds that he has interrupted a scene from a motion picture taken for the Multi-scope Film Company.

The New Officer (Lubin, July 31).—The idea of this farce is not new, but the incidents are fresh and the way it is presented gives it additional laugh-making value. The new cop dreams of a glorious career, but later finds the reality quite different. He goes to sleep on post and a tramp robs him of hat, coat and club, taking his place on beat and enjoying the hospitality of the fruit stands, side doors and kitchens of the neighborhood. The story loses itself at this point, the tramp contriving, without any apparent object, in having the sleeping cop arrested. He is then arrested himself in an equally illogical way, through finding a kit of burglar's tools. Thus cop and tramp find themselves in the police station at the same time. The former is freed and the latter locked up. The parts are all well taken.

Mr. Peck Goes Calling (Biograph, July 31).—This is a smoothly, carefully constructed farce and it is effectively presented, each point being sufficiently emphasized as to time and expression without either overdoing the thing or hurrying the action faster than the average mind can follow. Mr. Peck was taken by his wife to call on two old maid neighbors. While the women gossiped Peck fell asleep in the next room. When it came time to go home she assumed he had gone on ahead. So he was left there alone. He awoke just as the ladies started preparing for bed. They assumed he was a burglar and called the police. He escaped out of the window, taking along in his hurry one of the ladies' wraps, instead of his own coat, which had fallen behind a chair. Not finding him at home, his wife returned for him, discovered and rescued his coat and kept her mouth shut. A street robber meanwhile relieved Peck of the lady's coat and was later arrested. Thus Peck escaped all suspicion except from his wife who accused him of remaining behind by design. She was reconciled by the discovery in the coat pocket of a ring he had previously bought for her birthday.

The Beautiful Voice (Biograph, July 31).—The novelty of this short farce would excuse more feet of film than are devoted to it, although the tall gentleman who fails so desperately in love with the voice, when he hears it through the window, does his worst to weaken his part by excessively explaining his intentions to the camera, as if the spectators were all presumed to be idiots. The man in love with the voice brings flowers and candy, which are received by a lady whose face neither he nor the spectators see. At last the lover is admitted to the house, only to find that the lady, as may have been anticipated, is a fright, and that the voice, which comes as a surprise, is a phonographic record.

Commy, the Canvasser (Eesanay, August 1).—This story has wit, and it is well acted, but it is not original. The book canvasser sells a book to Mr. Easy. The book is a "lemon," and Mr. Easy is disgusted. He is still swearing when he reaches home and starts shaving himself. The canvasser now appears at the front door, and delivers another copy of the book to Mrs. Easy, saying that her husband had ordered it. She pays for it, and tells her husband, who rushes to the front door to catch the agent. Not wishing, on account of his lathered face, to follow him, he asks a passer-by to bring the agent back. The stranger overtakes the fellow, who seizes the opportunity to sell another book by saying "M. I. wants it and the stranger can collect the \$5. So Easy is again stung.

The Spender Family (Eesanay, August 1).—This is another witty story, splendidly acted, and besides it has originality. Mr. Spender is beset by bill collectors, and resolves to take his expensive family to the country where he can get board for \$5 per week. Then the trouble begins. Everybody must have new clothes, even to the big cook. The upshot is that when they are all fitted out and ready to start for the train, Spender's money is all gone and they must all stay at home.

Saved by the Pony Express (Selig, Aug. 1).—Two small but logical incidents furnish the links that connect this gripping story, and the pony expressman's thrilling ride to reach the court house before the murder trial is over gives the suspense and interest. Happy Jack had laughingly interfered between Jim and his girl, and a fight had been averted by the other cowboys. Jim's gun being taken from him, Happy Jack while alone accidentally knocked the gun to the floor and it exploded, killing him. He could only write on a slip of paper that he died by accident. The wind blew this paper into a corner and it was not found until Jim was on trial for murder. A cowboy whose lame foot had kept him from the trial gave the paper to the pony expressman and he rode with it to the court house. The jury had come in to render a verdict of guilty when the express rider rode into court. The writing was identified and Jim was freed, although a little more court formality regarding the identification of the paper would have been acceptable.

The Clown's Best Performance (Vitagraph, Aug. 1).—A small boy sees a clown at a circus and becomes much infatuated with him. He becomes sick and delirious, until the father seeks the clown, whose performance at the bedside turns the tide of his fever. Not much to make a picture story of, perhaps, and besides the idea is old, but it is a Vitagraph "life portrayal" in the strictest sense of the word, in the manner of its presentation. The film features Kenneth Casey, whose acting is vivid and remarkable in one of his age. The scenes at the bedside are moving and convincing from their realism. The clown was also delightfully well conceived. Finding him somewhat of a gentleman in his home was a superior and natural consideration.

Christian and Moop (Edison, Aug. 1).—One finds this a very absorbing and impressive picture from the nature of its dramatic situation that is developed to its fullest possibilities and the superiority and realism of its acting, coupled with fine treatment afforded the story, but by director and actors. It is a thoroughly artistic achievement. The scene in signifying a treaty settling the boundary line between the Moors and the Christians swear by Allah to slay by his own hands any member of his race found outside the boundary. The knight

who came to make the treaty evidently had secret meetings with his daughter, and taught her his realm. A rival gave out the story that the knight had been severely wounded. The maid sought him in his tent, only to find the report untrue. She was discovered by a sentinel, and thus was her father compelled to slay her, true to his oath to Allah, but at the critical moment she was saved by the knight, who had been informed by a slave.

Over the Garden Wall (Kalem, Aug. 2).—This title was used not so long ago by the Vitagraph. The story is entirely different, however. It is as pleasing and as pretty a little romance as one would care to witness being expressively and delicately unfolded. One finds the puppy and the cat a delightful addition to the cast, quite mindful of artistic values. Carl is invited to take care of his uncle's estate, while he is away in Europe, but to look out for the old maid next door. Aunt Tabitha, the aforesaid old maid, also leaves her house, garden and cat in charge of Nellie, her niece. The result is not hard to imagine. The puppy that Carl has lately acquired wanders into the neighboring garden and offends the cat and the damsel concerned. A series of letters follow, in which are mentioned grouchy old bachelors and dogs, and wrinkly old aunts with tortoiseshell cats are mentioned. The two eventually find out their mistake, and the cat and the puppy lie in the same basket, and the man and the maid also express mutual agreement and a little more perhaps.

Love and Silence (Pathé, Aug. 2).—The manner in which this picture is interpreted by the players makes this somewhat frequently used story stand out. It is also given consistent and natural treatment, and is finely mounted. One brother becomes engaged to the girl both love. Some years later after a child has been born by his husband embroils the company's funds, and indications prove that the other brother was the guilty man. He accepts the verdict in order to save the woman from dishonor. Eight years afterward he comes forth from prison, and sends congratulations to his brother and wife. The letter read to the now sick and conscience-stricken brother causes him to die in a fit of anxiety. He leaves behind a statement of his brother's innocence, and his wife learns of the other's love.

Out from the Shadow (Biograph, Aug. 3).—Clothes may not make the man, but they go a long way toward making the woman, as is well told in this excellent film story. There is also another truth emphasized: The husband

who has grown cold toward his melancholy wife may find his love revive when he sees her gay and carefree and the centre of admiration. The above observations very nearly tell the story of the picture. She mourned her first born, and he sought pleasure elsewhere. She was warned by a friend, bought fine clothes, and went to a ball where the men vied with each other in paying her homage. Then her husband's love returned, and he forsook the lady with whom he was becoming involved. The picture is presented with much grace and harmonious construction. The man and wife are particularly well played.

Red Cloud's Secret (Metzies, Aug. 3).—The melodramatic action of this film runs largely to rough and tumble fighting, but it is all well carried out, and has the novelty of showing no firearms through the entire series of struggles. The girl's riding whip and the Indian's knife are the only weapons in sight. An Eastern clergyman goes West for his health, and becomes sick on a ranch. He feeds an old Indian whom he believes to be the camp abuser, and in gratitude the Indian shows the gold where to find gold. While he is recording his claim the bad man goes to it, and tries to drive away the Indian who was left on guard. The girl of the ranch helps the Indian defend the claim, and sends her pony with a note that brings the cook to the rescue. In the struggle that continues the Indian and the bad man go over the cliff to their death.

The Knight Errant (Selig, July 31).—Put on with the usual care and painstaking effort that this company is accustomed to exhibit in a film dealing with such a subject, this picture is both impressive and interesting. Robert Bosworth as the knight was both finished and convincing, while Betty Hart as Yvette was likewise distinctive. Lady Etta abandoned her child, which was brought up by peasants. A Knight of the Cross rescued her. Disguised as a boy she followed him. They saved a party from robbers and in the conflict the knight was wounded. The party included Lady Etta, who had the knight taken to her castle. Here she became infatuated with the knight and on discovering Yvette's sex, she ordered Black John to take her away, but when she found the crocids that had hung around her abandoned child's neck around the neck of the knight, where it had been placed by Yvette, in gratitude she sent the knight to recover her daughter, which he did after a well fought battle with Black John.

The Unfinished Letter (Edison, Aug. 2).—The painstaking sincerity with which this amusing film story is told gives it almost full value. The colored porter asks a lawyer to write a note for him to his girl and the obliging employer complies. Before the note is finished a man calls on business and the two retire to a private office. Now enter "friend wife," who reads the unfinished letter with its

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gushing terms, sees green and writes her husband, the perfidious monster, a farewell letter. He returns in time to overtake her, drag her back to the office, learn the cause of her jealousy and convince her of his innocence by completing the letter for the porter. Sydney



BIOGRAPH FILMS



Trade Mark.



Released August 7, 1911

THE RULING PASSION

The Result of a Youngster's Visit to the Theatre

Little Billy has been taken to the theatre by his parents, and as a result becomes stage-struck. At a children's party Billy plays stage manager and drills the children in some of the scenes he has witnessed. Later in the day while playing on the lawn the idea strikes him to play the drama with realism, so they go down to the shore and use a rowboat for a pirate ship, seizing his sister and placing her aboard. This is considered great, until the boat breaks from its mooring, and little brother and sister are carried by the rough sea far out from the shore. As his parents are away on a visit to the city, it is some time before Billy can secure aid. Upon their return, papa, after an exciting sail in a motor boat rescues them.

Approximate Length, 997 feet.

Released August 10, 1911

THAT DARE DEVIL

Dan's sweetheart forces him to become a hero by pushing him into the park lake, into which a child has fallen. The water is shallow, and Dan manages to drag the little one to the shore. For this deed he is rewarded by being made a copper. A brave cop he is, too, when it comes to chasing little boys. One day he goes to the lake shore and indulges in a plunge. The boys find his uniform, and, stealing it away, place the coat on the wharf. This leads to the impression that he gave his life to save another's, and while they laud his apparent bravery, he is hiding in the bushes clothed only in a bathing suit.

Approximate Length, 606 feet.

AN INTERRUPTED GAME

Baxter, to get away to join the boys in a little game of cards, tells his wife that he is going to visit a sick friend. She gives him ten o'clock. When he does not return she goes after him, and consequently his friend has to play sick, receiving at the hands of Baxter's sympathetic wife mustard plasters, etc. For the time the friend submits to the torture—but "Never again!"

Approximate Length, 392 feet.



RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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THE LONG SKIRT

A Psychic Study

Tuesday, August 8

A long skirt makes a woman of a girl in a very short time. Humorously human.

BILLY THE KID

A Western Caprice

Wednesday, August 9

"Billy" is a girl but the boys on the ranch don't know it until she is sixteen, then she marries her pal.

THE BELL OF JUSTICE

A Russian Tale

Friday, August 11

It rings true for man and beast as shown in the incident of the horse who saves his master by out-distancing the pursuing wolves.

BIRDS OF A FEATHER

A Comedy of Smiles

Saturday, August 12

Fooled by the clothes he bought for his wife he is led into trouble and wakes up with a jolt.

FOR LOVE AND GLORY

A Drama of Love and War

Monday, August 14

All's fair in love and war, but it takes a little child to conquer his stern and obstinate grandfather.

NEXT WEEK: Tuesday, August 15, "Capt. Barnes's Baby;" Wednesday, August 16, "Man to Man;" Friday, August 18, "The Vitagraph Monthly of Current Events;" Saturday, August 19, "A Second Honeymoon;" Monday, August 21, "Wages of War."

KALEM

THE WASP

A Dramatic Production Par-Excellence

JANE WOLFE as the "WASP"

Released Monday, August 14

Length 1000 feet

SPECIAL MESSENGER

Under the Stars and Bars

Embracing the most thrilling and sensational feats ever embodied in a motion picture.

This powerful production will prove a big money maker as long as the film lasts.

Released Wednesday, August 16.
Length 1000 feet. Beautiful photography; splendid action.

THE PROMOTER

A Plunge Into High Finance

A COMEDY OF REAL LIFE

Released Friday, August 18.

Length 1020 feet

Handsome souvenir fan, printed in two colors, with picture of Gene Gauntier, or Alice Joyce, \$12.50 per thousand F. O. B. New York. Your card printed on reverse side, \$1.00 per thousand additional. No orders for less than 500 of a subject can be filled.

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PATHE FRERES

FILMS

MONDAY, AUGUST 21st

The Greatest Comedy Ever Issued

The Runaway Leopard

No fake! A real live genuine leopard gets loose in an apartment house! He visits every floor with side-splitting results. He finally enters a millinery shop where THE MILLINER KEEPS A PET MONKEY! OH! YE GODS!

Your Wildest Imagination Cannot Approach the Reality

BY ALL MEANS BOOK IT!

AND DON'T FORGET
"PATHE'S WEEKLY"
ISSUED EVERY TUESDAY

Booth as the lawyer was excellent, but should tone down his facial expression a bit. Miriam Neubert as the wife failed to realize the entire depth of feeling of a woman who suddenly discovers her husband is a monster. Nevertheless she was good, and so, too, was William Bechtel as the porter.

Moving to Borneo (Edison, Aug. 2).—This short comic is not particularly original, but it does not seem old by reason of its new manner of handling. A tramp who refuses to work falls asleep and dreams that he is a long lost heir to an immense amount of money, which he carries away from the bank by the armful and spends as the title indicates. He is stopped by a policeman giving him a "hot-foot." William West did very well as the tramp.

The \$100 Bill (Vitagraph, Aug. 5).—Another old story retold so well that it seems quite new—at least immensely entertaining—is presented in this film. It is the tale of the down-and-out chap, who is given a big piece of money by a kind-hearted gentleman, only to find that he cannot use it, and that he is viewed with suspicion every time he offers it in payment. The clothing merchant, the grocer, and the laundryman, all in contrast to or stories, and at the swell restaurant where the poor devil thinks it may at least be recognized as good money, he is excluded on account of his poor clothes and arrested for having the money in his possession. Fortunately in the story, the donor is out slumming that night with friends, and they wander into the night court where the arrested man is arraigned. Explanations follow and all ends happily. The strength of the picture lies in the delightful atmosphere of reality that the Vitagraph people know so well how to impart.

The Colonel's Son (Kalem, Aug. 5).—If it were entirely original this story would stand out as a very strong production, as the theme is powerful and the acting fairly good. Unfortunately the story seems to be a combination of two other film stories, both of them very similar scenes in action and plot. The Southern colonel who saves his family, son by contriving to have his coward son die like a man is suggestive of a noted Biograph picture, while the manner in which the proud father accomplishes his purpose, telling the boy who is to be shot as a spy that the guns will not be loaded, was used a few months ago by a European company. In the Kalem story the son had been banished from home before the rebellion, had enlisted in the Northern army (a peculiar thing for a coward to do), had been sent on a mission as a spy, and had been captured and condemned to be shot. The father was played, in the beginning, more as an irascible old man than in the correct spirit of the part. A bag in the Union headquarters had some forty odd stars on it. Otherwise the production is well done.

The Old Captain (Selig, Aug. 3).—This is a remarkably realistic sea story containing a natural effect of a rocking ship in cabin gradually filling with water. The backgrounds around the wharf and vessel are well chosen, and the characters thoroughly suggestive of the locality. Fred Hunter as the captain and Anna Dodge as his wife added weight to the story by their creditable work. The old captain is discharged and the first mate is put in his place. The old couple resolve to put all malice from their hearts and return good for evil. Accordingly when the shrewd wife dies and his ship is reported lost, the old people on finding him a total wreck in the street take him home and care for him. The story is presented in the way it is developed and generally presented.

The Gypsy (Lubin, Aug. 3).—Florence Lawrence again shows her ability in this film, as in others, in differentiating every role she assumes, and in her power to grasp characters somewhat opposed to each other. In this picture she is a gypsy, who refuses to leave the wealthy young man's land (Arthur Johnson in this case, whose power of portrayal seems to be increasing). Of course, it results in his admiring her spirit and marrying her, a scene the photographer neglected to take. The life among his people opens her eyes to the fact that he must needs be ashamed of her, so she goes back to her people. He follows her and reclaims her, which was just as it should be, but still remains to have quite a problem before him. The jealousy introduced at the beginning was evidently introduced for dramatic effect, as his actions came to naught.

The Liar (Pathé, Aug. 4).—The producer seems to have made the most of his story, and the result is a very entertaining and interesting picture from the graceful and pointed acting and general movement. It is artistically colored. An unfeared suitor follows a maid to her trysting place with her lover. During the lover's absence he kidnaps her in the garden. The lover pursues and the villain is vanquished in combat. On the arrival of the officers the villain claims that the lover assaulted him for his money. Later, when he is denounced by the girl for his lie that in the trial is about to remain in the hanging of her lover, he relents and arrives in time to prevent the execution of the innocent man.

The Magnet (Pathé, Aug. 4).—This is a film of an educational nature and value, and explains very clearly the power and properties

of magnetized metals, and how it is used in connection with the compass.

The Switchman's Tower (Edison, Aug. 4).—One can hardly conceive of a spectator that could see this film and not receive some sort of mental thrill from the dramatic nature of the story, and the exceedingly clever manipulation of the climatic situation. It is as well acted, Herbert Prior assuming the role of the switchman. Mary Miller, his wife, and James Gordon the engineer. The little wife is longer, stronger, finer than her domestic and small minded husband could give her, and the husky engineer thought he was just the man who could help her out. He invited her to the engineer's picnic against her husband's wishes, but she saw her mistake when half way there and returned on foot. Bill in the switch house was trying to work and look after their little girl, but she wandered out on the track, where Bill saw her as the picnic train was returning. It was the case of one small life or hundreds, and Bill turned the switch and fell unconscious. His wife at that point, after her exhausting journey, "happened" along and snatched the child from the track. When the engineer learned of it he concluded, as any respectable man should do, that Bill was capable of looking after his own wife. It is a remarkably good railroad story, and the scenes in the switch house, and otherwise, with few exceptions, are to all appearances actual.

The Death of Edward III. (Vitagraph, Aug. 5).—Charles Kent's interpretation of Edward III., of England during his last hours is a masterful bit of acting and deserves to stand out as a notable achievement. Hardly less distinctive is Helen Gardner as the adventuress, Alice Ferrers, who, as history tells us, had gained complete ascendancy over the aged King, after the death of the Queen. The historical accounts of Edward's pathetic death furnish strong dramatic material, and the most is made of the opportunity, not too many liberties being taken with the recorded facts and close attention being paid to the details of costumes and settings to convey the proper atmosphere. The scene in which the King is given the sleeping potion by Alice, who then strips the rings from his fingers and makes her escape, is the most impressive. Following her example, the courtiers take whatever is left of value, and when the dying King awakes from his sleep he finds himself deserted and despoiled. As he is about to die a priest enters with the cross, and Edward finds consolation in his religious faith.

The Two-Gun Man (Essanay, Aug. 5).—Mr. Anderson does a fine bit of character acting as the Western bad man in this unusually strong cowboy story. The other parts are also well taken, the squatter and the ranch foreman's daughter in particular. The ranch company desired to have the squatter removed from the ranch, but the foreman and his daughter tried to intervene because of the squatter's sick wife and her little daughter. The manager of the company explored the "two-gun man" to go to the ranch and drive the squatter off. The foreman's daughter appealed to the gun man's manhood, however, and showed him the invalid woman, with the result that he agreed to abandon the job. Before the enraged squatter learned of this pacific agreement, he met the bad man and shot him—not fatally, however. There was then a reconciliation and a general good understanding with the girl and "the two-gun man," evidently on the way to matrimony. Some explanation of why the manager was so anxious to evict the squatter, and how the matter eventually would have been acceptable.

The Legend of Lake Desolation (Pathé, Aug. 5).—As a poetical concession, this makes an artistic film, and is enacted and treated with due regard for dramatic values. It is decidedly well played and the scenes and atmosphere make it most realistic. The story tells how a white child, a girl, who with her brother, was the lone survivor of a massacre, was brought up by the Indians, and when at last she was united with her brother, and left the tribe, the land became desolate, and her adopted father perished in his canoe, to which he had set fire. How the brother really recognized his sister is not exactly clear. There evidently was some mark upon her forehead.

Winter Flowers and Plants (Gaumont, Aug. 5).—Some very artistic and beautiful coloring of flowers are herein shown, that include the eucalyptus, pine, ivy, ash berry, violets and others.

A Passing Fancy (Gaumont, Aug. 5).—The pleasing and interesting feature of this film is that it takes for its settings and backgrounds a hunter's camp. The traps and the general maneuvers of the bounds, including a chase of deer across a lake, are shown. The theme of the story, though decidedly threadbare, is dramatically handled and the acting polished, if not always fraught with as much meaning as might be possible. At the invitation of one of his patients the physician forbids his wife to go to the meet. He is called away and she goes. On his sudden return, he follows her and her presence is denied by her escort. This man is presently thrown from his horse. Instead of fighting a duel with him, the doctor attends him. The fact that there was to be a duel came as a surprise, as it was not previously borne out in the action. The wife proved her guiltlessness.

station house—Percy charged with stealing the convict's clothes.

The Peril of a War Messenger (Champion, July 31).—The first part of this film is quite realistic, battle included, but on arriving at the home of the friend the story is not so clear. Not enough is made of the return of the ring and the obtaining of the plans for the manufacture of gun caps. The changing of the clothes and the hiding in the cellar by the maid did not give continuity to the story. One wondered at the end why he returned to the girl he did; he surely owed as much to the other. He was commissioned to deliver a ring by a dying soldier to his sister, and at the same time the Secretary of War of the Confederate Army appointed him to bring the plans for the manufacture of gun caps from a friend who lived within the Union territory. The sister who was to receive the ring was evidently the daughter of the man who had the plans, but this point is not clear. The story consists of the young man's successful efforts.

The Skating Bug (Imp., July 31).—One appreciates this runabout farce, because there is some point to it and the incidental situations are more or less deftly blended. While Percy, a college youth of ladylike characteristics, is taking his morning exercise on roller skates an escaped convict happens along and compels him to change clothes, skates and all. The convict proves himself a skillful skater and cuts up various antics until he and Percy land in the

West take separate trails in which to seek their fortune; one becomes a ranchman; the other goes to the mountains. The former is given the power of deputy, while the owner of the ranch goes on a journey with his daughter. The coach on which they travel is held up and the ranch owner killed by the outlaws. The daughter is held for ransom. Informed by the stage driver, the new deputy goes forth and vanquishes the outlaws, only to find the overpowered man is his brother. The brother insists on giving himself up, but, seeing his colleagues about to shoot his brother from behind, he receives the shot instead. This last scene was especially well played, though perhaps a trifle long drawn out.

True-Hearted Minor (Bison, Aug. 1).—Such a story is sometimes very impressive, but it seems to require more delicate handling than is afforded by these players. The husband appeared too energetically explosive and the wife too deliberate in her attacks on the other man. Lon marries a fickle maid in a hurry and brings her home to Ned, his pal. His wife tires of Lon and makes advances to Ned. Lon takes to drink and at length orders Ned from the house. Then the wife leaves a note she is not seen to write, telling the truth, and Lon seeks Ned who seems to have fallen sick somewhere.

Speculation (Powers, Aug. 1).—There is certainly originality expressed in the termination of this story, which is given a much clearer and fuller presentation than some of this company's recent work. Two sharpers bought a mudhole in a country town for \$80 and proceeded to form a bogus pottery manufacturer. The young member of the partnership fell in love with a country girl and dissuaded her father from investing. The two then skipped with \$100,000. Two years after this their automobile broke down near the village and they were



THE ARROW HEAD

Released Saturday, August 12

A splendid Western with an absorbing plot. The adventures of a physician and his family in the West, including an attack by Indians and the strange reuniting of the family after years of captivity and wandering. Length about 1,000 feet.

HOME IS BEST AFTER ALL THE AUTO BUG

Released Monday
August 14

The first is a delicious comedy with a gentle touch of pathos. An old couple find their rural home much pleasanter than the city home of splendor with its coarse-diners, smirking butlers and tittering maids. Length about 600 feet.

The second shows Bud's adventures with an automobile. Bud was "bug" on the subject and what happened to him would make an Indian laugh. It ran away with him and finally blew him up. Length about 400 feet.

THROUGH JEALOUS EYES

Released Thursday, August 17

A remarkable story of the ravages of the "green-eyed monster" Jealousy. The wife, by a strange chain of events, is positive her husband is in love with a nurse in the house. As a fact, her son is engaged to the nurse. The ending is happy. It's a dandy—one they'll tell their friends about. Length about 1000 feet.

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On same reel

TWO FOOLS AND THEIR FOLLIES

WHAT is worse than an old fool? Two fools, Texas John and his wife were elected. To the city she went shopping and wore back a Harem-Skarem. At home he remained and "treated the boys". The mix up that took place on their meeting forms a comedy that will prove a great mirth winner. Length, 450 Feet.

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Reviews of Independent Films

The Prodigal Son (Eclair, July 31).—This significant Bible story has been put into a series of dramatic pictures of much artistic merit, exhibiting great care in the smaller details, and thoroughly characteristic of the time in costume and staging. The delicate tones in some of the scenes give a rare effect and cause the characters to stand out almost like plastic figures. Notable scenes are the falling in with bad company and wasting his means, the famine and the return of the prodigal. His father, however, did not see him afar and advance to meet him.

The Bicentennial at Mobile, Ala. (Imp., July 31).—The parade and unculling of the tablet erected in connection with this occasion is shown in this film; also the profitable and unique method used in this part of the country for unloading fruit steamers, after the process of clearing farmland of trees and stumps is completed.

The Skating Bug (Imp., July 31).—One appreciates this runabout farce, because there is some point to it and the incidental situations are more or less deftly blended. While Percy, a college youth of ladylike characteristics, is taking his morning exercise on roller skates an escaped convict happens along and compels him to change clothes, skates and all. The convict proves himself a skillful skater and cuts up various antics until he and Percy land in the

West take separate trails in which to seek their fortune; one becomes a ranchman; the other goes to the mountains. The former is given the power of deputy, while the owner of the ranch goes on a journey with his daughter. The coach on which they travel is held up and the ranch owner killed by the outlaws. The daughter is held for ransom. Informed by the stage driver, the new deputy goes forth and vanquishes the outlaws, only to find the overpowered man is his brother. The brother insists on giving himself up, but, seeing his colleagues about to shoot his brother from behind, he receives the shot instead. This last scene was especially well played, though perhaps a trifle long drawn out.

The Pied Piper of Hamelin (Thanhouser, Aug. 1).—A joyous and happy split picture, this interpretation of the old tale in pictures and it is furthermore a poetically conceived and well put on. The piper offers to free the city of rats for a thousand guineas. The city officials consent and the piper lures the rats into the river, where they are drowned; but when the piper appears to claim his reward, they give him only one guinea. Then he pipes the children away to the mountain, but brings them back on the plea of the little lame boy left behind.

The Broken Vows (Reliance, Aug. 2).—One would like to give extra praise to this picture if one could, because it presents a strong idea and the acting is forceful. The trouble seems to be in the construction of the plot. It is not well knit together and the incidents are not convincing. A young lover, having been refused by the girl, goes traveling and stops at a monastery, where a young priest becomes infatuated with the photograph of the girl and deserts the institution, going out into the world. He becomes a great novelist quite accidentally. He meets the girl at the photograph and marries her. The first lover now comes home and exposes him, and the wife puts him into a cab and takes him back to the monastery, which he

re-enters with amusing drollery. The basic idea of a young priest has to forget his vows and later recommends might have been presented in a different way with much more effect.

If One Could See in the Future (Ambroso, Aug. 2).—This film is an endeavor to show in symbolical visions that when a child dies it is better so, because if he had lived he would have been a murderer. Old Father Time presents the arguments and they are neither interesting nor convincing, although the acting has the usual Latin grace.

Mr. Baumgarten Is Elected (Ambroso, Aug. 2).—The title is a misnomer, as it appears he was not elected. He ran for office, did many silly things to win votes from workmen and beggars, and upset things generally. The same idea was presented by another foreign company some time ago, and much more humorously.

When Reuben Comes to Town (Solax, Aug. 2).—Opportunity is taken in this film to show in an interesting way a number of points of interest in New York. The comedy part of the picture suffers, because Reuben tries to be too funny. He and his mother come to the city to visit his sister and her husband. At the sister's home Reuben does a number of things which are not funny, but among them is one incident which would have been witty if honestly handled. Reuben is told to do as his brother-in-law does at the table and he will be all right. He carries instructions out to the letter, or pretends to, and when the brother-in-law discovers it he amuses himself by giving Reuben a few extra stunts to perform. In one respect the film shows improvement. It was photographed at normal speed.

The End of the Trail (Nestor, Aug. 2).—This is a good story of its kind that makes no great demands upon anyone, and it has the merit of being clearly and concisely told. Tom quarrels with his sweetheart and sends down to his friend, Neal, who is also his rival. Neal throws the woman away in the girl's care. The treatment of the women is open to suspicion. One feels the girl might have found Tom, and seen through the trick, also that the rival might have been more cautious. Tom seeing the two in apparent embrace, leaves the country. Neal, however, does not prove himself a capable husband and when he reads of

Tom's success in the West, he deserts his wife, writing Tom she is dead. Arriving on West he and Tom are pursued by Indians. In protecting the girl, Tom is shot and confesses Tom returns to the deserted family. In this last scene it would have been decidedly more impressive and in accordance with the character of the story had the fight been omitted.

The Evening Bell (Itala, Aug. 3).—“The bell ringer's son, Peter, is the joy of his family,” the title informs one, but fifteen years later bad friends have spoilt Peter. He is now a bad son. He goes to the cafe and sees guests departing and his friends inform him: “Those gentlemen are starting. Their house will be unguarded. A good job might be here.” His old father, ringing the evening bell, plays “Holy Virgin, let my son, Peter, be a good boy again,” and Peter, who is in the act of committing the robbery, hears the bells before he runs in his boyhood, returns and goes home to his parents, who say: “The Holy Virgin has heard our prayer.” The religious sentiment is no doubt praiseworthy and the picture is agreeably told and enacted, but obviously the titles are read by an English-speaking people with some amusement.

The Artist Financier (Rex, Aug. 3).—One must acknowledge that the idea back of this film is decidedly original and unique, but it is apt to stretch one's credulity in imagining the hero detecting so minutely the draughtsman's plans of a railroad through a telescope at a distance of some thousands of yards across a lake. The painting of the portrait is seemingly not any more probable, and the promise of lip reading given in the title was not shown in the picture. A scene gaining the information from the lips of the speakers would have been desirable. The picture is well acted, told and edited. An artist is refused the hand of a financier's daughter because he is unpractical. He is painting a picture of the girl. Seeing surveyors at work and looking through their glass, he hits upon the idea of continuing her portrait through a telescope. He appoints a place of meeting, but the girl is frightened away by the coming of her father. He shows a plan for a new road under contemplation. The artist sees the plan through the glass, goes and buys an option on the land involved and thus wins out over the father and proves himself a business man. The changes in the different tones and tints of the picture, while pretty, were disconcerting, as there seemed no reason for them; this conveyed no meaning.

Mutt and Jeff Get a Free Ticket to the Ball Game (Nestor, Aug. 3).—Mutt wants to go to the ball game and, not having the price, makes a “phoney ticket” to get Jeff's coat, and lays it on thicker by telling him it came from the sporting editor. One ticket from a sporting editor might mean two, and so Jeff, who was wanted by Mutt with an axe for being compared with a shrimp, steals gently away to the sporting editor and arouses that gentleman's generosity by telling him he was once a reporter on the Sag Harbor “Bee.” Evidently admiring so graceful a liar, the editor presents Jeff with an unused ticket of his own. Thus Jeff sits in the grandstand, while Mutt, through a knot-hole, looks for a certain party. The question is who is the shrimp. The film is cleverly conceived and the lines of conversation on the screen afford plenty of opportunity for laughter. The actors, however, could be much improved on. Mutt's axe was obviously wood.

The Call of the Song (Imp., Aug. 3).—Rather an old story is told again in this film more or less agreeably enacted, with consistent and interesting treatment, though in theme it is rather mawkish and over-sentimental. The settings are “gingerbreadly.” The young country lover leaves for the city, becomes an influential business man and engaged to a coquette. He receives a pair of slippers from the country lass. They are the sport of the dinner party. Later he meets his dance at a cafe in the company of another man. He then returns to the country girl, who has become mentally unbalanced. He restores her mind by singing their old song, “The Last Rose of Summer.” The trick of the music bar in front of the picture was not well manipulated, causing too many disconcerting jumps. Mary Pickford was the country girl.

Darkfeather, the Squaw (Bison, Aug. 4).—There is nothing very original or new in this Bison Indian picture. It maintains the usual standard set by this company. The maid saves a wounded brave, who later elopes with her. There is a pursuit and a fight with the rival, in which the former wins. He then buys the maid of the chief in honorable marriage.

The Judge's Story (Thanhouser, Aug. 4).—A negro happens along at the murder of an old man by thugs. The murdered man accuses the negro. At the trial the judge gives the negro a good character before the jury by telling how he and his old mammy saved his life during the time when he broke through the fence to see his dying mother. The jury acquits him. It makes an interesting story, even though it arouses one's credulity. However, as a war story it is well done.

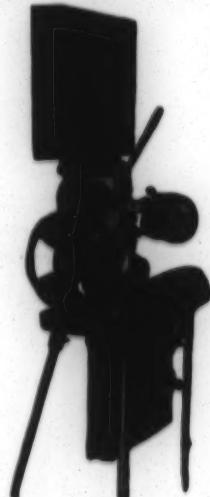
Bill Endeavors to Do His Own Washing (Laxx, Aug. 4).—Bill is evidently dissatisfied with the manner in which his laundry washes his clothes. The film consists in his endeavoring to do so himself, which results in his implored on his knees the lady to take back his clothes. He lands at last in a tub in the harbor.

An Elopement by Aeroplane (Lux, Aug. 5).—This makes a novel little comedy, but is rather faulty in the way it is worked out. Just how the lover sent the carrier pigeon and obtained his aeroplane is not clear. The aeroplane is actual and makes a flight. Papa sets the bulldog on the prospective lover, who, after a dip in the pond, is last seen fleeing from the scene. A carrier pigeon brings a note to the girl and the two fly away by aeroplane.

His Son (Reliance, Aug. 5).—This story makes a superior picture, the situations of which are ably realized by the leading players. Henry Hall as the father gives a very vivid portrayal of his character, showing fine delineation in his demarcation between youth and age. The settings are excellent and in good keeping. A father steals while his wife is on her death bed and is arrested and sentenced. The physician adopts his son, who, in the course of time, grows up and starts out to be a physician. At this point the father fabricates his sentence, but is asked by the physician not to reveal his identity, as it might interfere with the young man's career. The father obtains a position as butler with his son, and watches the happiness of the family in silence. The disclosure of the relationship comes at the grave of the wife and mother, where the son and father meet. The action in places might come with better sequence, thus avoiding the choppy effect.

The Burglar and the Girl (Great Northern, Aug. 5).—A young society man lives a double life and commits a robbery in a hotel by removing the flooring of the room above and lowering himself down into the office. With the money thus gained, he establishes himself in

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August 16th, 1911

Hands Across the Cradle

Nonpareil Foto-drama

Saturdays—MUTT AND JEFF

August 13th, 1911

MUTT AND JEFF

And the Goldstein Burglars

August 19th, 1911

MUTT AND JEFF

In the Banking Business

DAVID HORSLEY, 147 Fourth Avenue, New York

business and becomes engaged to a banker's daughter. At the betrothal luncheon, the banker shows his safe deposit vaults to his guests and a little girl among the party is accidentally closed inside a compartment. A detective who has been shadowing the young man is standing near, but to save the girl the former burglar breaks the lock and thus proves his guilt and his past life. The manner in which this detective followed up his clue is left to the imagination. He does, however, enter the young man's store, goes into the next room and appears with the bag containing the evidence. A scene depicting just how he obtained it would have been acceptable, and the actual robbery was likewise satisfactorily shut off. The production is fairly well acted.

PHOTOGRAPHS, in Post Cards, of leading FILM ACTORS and AD-TRAEESSES, Hollywood and Broadway, at low costs.
E. A. WILLIAMS, Room 505,
50 Church St., New York City

Aug. 19, 1911.

(Edison) The Modern Diana. Dram..... 3000
(Essanay) A Pal's Oath. Dram.....
(Gau.) The Son of the Samanite. Dram..... 3000
(Lubin) (Title not reported).....
(Pathé) The Message of the Arrow. Dram..... 3000
(Vita.) A Second Honeymoon. Com.....

Aug. 19, 1911.

(Bison) Gray Cloud's Devotion. Dram.....
(Powers) Cheyenne Days. Scene.....
(Powers) A Harmless Flirtation. Com.....
(Thanhouser) Back to Nature. Dram.....

Aug. 19, 1911.

(Amer.) Cattle, Gold, and Oil. Dram..... 3000
(Champion) Dewey. Com.....
(Ecclair) The Sorrows of Mabel. Dram.....
(Ecclair) Too Much Swedish Drill. Com.....
(Imp.) The Old Peddler. Dram..... 3000
(Pathé) Extracting Palm Juice in the Forest. Ed..... 275
(Vita.) Vienna, Austria. Scene..... 194

Aug. 19, 1911.

(Bison) Gray Cloud's Devotion. Dram.....
(Powers) Cheyenne Days. Scene.....
(Powers) A Harmless Flirtation. Com.....
(Thanhouser) Back to Nature. Dram.....

Aug. 19, 1911.

(Amer.) The Ranch Girl. Dram.....
(Imp.) Dorothy's Family. Com..... 1000
(Itala) Love and Discipline. Dram.....
(Itala) The White Red Man. Dram.....

Aug. 19, 1911.

(Bison) The New Cowboy. Dram.....
(Laxx) Bill Wishes to Move Butter. Com..... 400
(Laxx) The Oripple. Dram.....
(Reliance) An Enlisted Man's Honor. Military.....
(Thanhouser) Cupid, the Conqueror. Dram.....
(Yankee) Grey Wolf's Squaw. Dram.....

Aug. 19, 1911.

(Itala) Stoic Restores Youth. Com.....
(Itala) The Mother's Mark. Dram.....
(Itala) Bill Wishes to Move Butter. Com.....
(Powers) Long Eagle's Trust. Dram.....
(Reliance) The Piffall. Dram.....
(Neator) Mutt and Jeff and the Goldstein Burglars. Com.....

LETTERS AND QUESTIONS

Answered by the "Spectator."

(Continued from page 21.)

W. C. Maher, Meridian, Miss.: The *Moving Picture World* is published from 123 East Twenty-third Street.

Grace Fleming, of Oklahoma City, wants to know if it is necessary to go to a dramatic school before becoming a motion picture actress. No, not necessary, although it would do no harm. Acting experience, however, of some sort is considered quite necessary, but above all a neat figure and winning ways are the essentials that count most in young women. Miss Fleming thinks Leo Delaney is "without doubt the handsomest man in the films." Yes, Miss Fuller was with Vitagraph before going with Edison.

F. O., Chicago, Ill., complains because in selling a comedy scenario he was required to sign a paper pledging himself "not to use the theme for a story or play," and for this wholesale assignment he received but \$15. Many scenario writers in selling their manuscripts reserve stage and story rights. Did F. O. make an attempt to do this?

L. A. O., Chicago, Ill.: The address of the Gregory Theatrical Exchange is 1483 Broadway, New York. Pilar Morin's address is, or was, 68 West 103d Street.

W. M., of Gloucester, Mass., asks Biograph questions. Nuf cod.

U. G., of St. Johns, P. Q., Can., has a mild grievance because a question he asked some time ago was printed and answered under the initials "D. M." He wants to know the reason why. The Spectator cannot recall the circumstance, but perhaps he was feeling grouchy at the time and the "D. M." bowed unconsciously from his pen.

Mita Davis is not now with Lubin, and her present whereabouts could not be ascertained. The Minnow cannot tell when the Barnum and Bailey Circus will be in Canada.

Florence Reed, Dover, Del.: Marion Leonard's portrait appeared in THE MIRROR of May 31, 1911.

B. G., of New York, who says she can scarcely wait from week to week for THIS MIRROR to come out, asks a question about the name of the child and husband in *The Boited Door* (Kalem) which cannot be answered, as the Kalem office was unable to furnish the information. Estelle Allen appeared in *The Baggage Coach Ahead* (Edison).

F. G. M., Pittsburgh, Pa.: The stenographer in *The Subduing of Mrs. Nag* (*Vita*) was played by Mabel Normand. The half-breed Indian in *The Carrier Pigeon* (*Kalem*) was played by Frank Lanning.

Evelyn and Agnes forgot to date their inquiry or give any name and address. Both are necessary.

MOTION PICTURE NOTES.

At Kearney, Neb., the Crescent continues to show with licensed films. The Gem will reopen about Sept. 1. There are rumors of a third future house to be opened by parties from Grand Island; it is feared that the town will not be able to support three houses.

Owing to the high-class pictures and vaudeville, the Opera House, West Chester, Pa., has played to large business during the summer months.

BROOKLYN AMUSEMENTS.

Agnes Scott and Henry Keene Popular Here—Good Business at Beach.

A good programme was again presented at the Brighton Beach Music Hall July 31-5 headed by Henry Evans, the Honey Boy, who had a number of new songs and monologues that kept the audience in the best of humor. The attraction however was the one-set player, Drifting, in which Agnes Scott and Henry Keene appeared. It is a flirtation affair, nicely staged and exquisitely acted. Lillian Herlein, lately the prima donna of The Rose of Algeria, presented another pleasing number. Possessed of a fine soprano voice, she found little trouble in winning the favor of the audience with her well selected songs. The Howard Brothers, banjoists, introduced the flying banjo with marked success. Kramer and Ross sang and danced well, and the Three Doolays appeared in a novelty bicycle act, performing many difficult tricks. Another big act was The Man Hunters, a tale of the Canadian Northwest. The company included Charles Bartlett, Brandon Evans, Norman Feuster, and Joseph Rose, Consul, the monkey actor, also on a of considerable honor.

Lillian Russell drew large audiences at the New Brighton and the S. H. sign was displayed at every performance. Miss Russell offered "Come Down Ma' Sweeny" 80c, with which she scored her greatest success when she was a member of the Weber and Fields forces, and which, it is needless to say, was the best of her numbers. Miss Russell received many ovations and was obliged to make a little speech of thanks before the audience would let her go. She was accompanied at the piano by Frank Laird Walker. Shean and Gallagher repeated their success of a few weeks ago with their comedy skit, The Battle of Bay Rum. The Great Asahi, a Japanese of much skill and dexterity, scored a success with a thumb-tying trick which proved a puzzle to even the sharpest in the audience. At the end of this act, which includes some excellent juggling by one of the five assistants, there is a remarkable trick in which water is made to spout from the end of a fan, from the blade of a sword and from many other unexpected places. A lot of fun was introduced by Keller Mack and Frank Orth in their sketch, The Wrong Hero, which has many amusing lines. Marie and Billie Hart also

appeared. Others on the bill were Milton and De Long Sisters, the Victoria Four, the Garberry Brothers, and the Five Pierrotos.

The entire receipts of the matinees at the Brighton Beach Music Hall on Monday afternoon were given to the Blind Babies Home of the International Sunshine Society. Even the proceeds of the sale of candy and refreshments were included. There was a good sized audience present to enjoy the excellent bill. One number was made up by the blind babies from the Arthur Home at Summit, N. J., who sang, played and recited. Cynthia Westover Alden, president of the society, and other officers of the organization were on the stage dressed as nurses. During the intermission the children wandered among the audience to be inspected and sell postal cards, \$118 being gathered that way. One of the notable features of the benefit was the appearance of Baby Ethel, a five-year-old professional artist, the granddaughter of Mrs. N. De Bean, and who proves to be a most pleasing artist; her songs and dances made ends meet of the bills. One of the programmes was a very graceful act was that of Lillian Russell, who came over from the New Brighton Theatre, and handed a \$20 bill to Manager Reed, as her contribution to the blind babies.

Eva Tanguay comes back to the Brighton Beach Music Hall this week.

CHARLES J. RUPPEL.

WASHINGTON.

The Columbia Players in Farce—Notes of the Season's Opening.

WASHINGTON, D. C., Aug. 8.—A change to a lighter vein of stock presentation this week displays advantageously the popular Columbia Players in *Facing the Music*. The cast follows: John Smith, A. H. Van Buren; Rev. John Smith, Stanley James; Dick Desmond, Everett Butterfield; Colonel Duncan Smith, John M. Kline; Sergeant Duffell, George W. Barber; Mabel, Carrie Thatcher; Miss Fotheringay, Jessie Glendinning; Mrs. Ponting, Emilie Melville, and Nora, the other Mr. Smith's wife, Frances Neilson. Next week, The House of a Thousand Candies.

Omission was made in last week's announcement of the opening of the Academy of Music, under E. D. Stair's direction, and of the continued engagement of John W. Lyons as resident manager.

Julius Stein, the father of Ned Stein, formerly treasurer of the Columbia Theatre; Geoffrey Stein, the talented young actor, and Moses Stein, leader of the orchestra at Leahy's in Richmond, a prosperous merchant of this city and veteran of the Civil War, died here last week at the age of eighty-three, mourned by a countless number of friends and acquaintances.

The Gayety Theatre on Ninth Street will open with A. Reeves' Big Beauty Show. George Peck, the resident manager, who has spent his vacation at his country home at Martindale Depot, N. Y., has returned to his post. During the Summer the theatre has been renovated, painted and redecorated throughout.

While on a visit to Ocean City, Md., recently I had the pleasure of meeting the very kind and courteous press representative of the Columbia Theatre, George M. Conn, who is at that pleasure resort for a few weeks' vacation. Mr. Conn's family are at the seaside for the season, occupying a beautiful cottage on the ocean front.

Lyman H. Howe's travel festival continues at the Columbia Theatre Sunday nights to large attendance.

The opening attraction at the Belasco Theatre early in September will be The Balkan Princess. JOHN T. WARDE.

PROVIDENCE.

New Blood for the Albee Stock Company—Special Praise for Tom Burrough.

With a greatly augmented cast, in fact the largest seen on the local stage this season, The Square Man was ably presented by the Albee Stock co. at Keith's 31-5. True to the standard set by former plays interest was at its height, and the realistic touch that the Albee cast gave to the various characters was very gratifying. Lowell Sherman, Gracey Scott, Bertram Churchill, and Tom Burrough were excellent in their respective roles, while Eleanor McEwen contributed her best work of the season. Girish is announced 8-13.

Tom Burrough made his initial appearance among many other newcomers with the Albee Stock co. 31, and contributed one of the best roles of the performance. He is a character actor of wide experience, and his alliance with the cast is a source of much satisfaction.

Rocky Point and Crescent Park continue in popular favor, and large crowds are in attendance daily. The usual attractions seem in good demand, while new features are constantly being added.

H. F. HYLAND.

CURRENT AMUSEMENTS.

Week ending Aug. 12.

ACADEMY OF MUSIC—Stock co. in The Dancing Girl—12 times.

BROADWAY—Low Fields in The Hen Pecks—137 times, plus 1 to 7 times.

COLUMBIA—Merry Whirl Burlesque—5th week.

CRITERION—John Hyams and Leila McIntyre in *The Girl of My Dreams*—1st week—1 to 8 times.

FOLIES BERGERE—Revues—18th week.

GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 26th week—200 to 300 times.

GLOBE—Valeska Suratt in The Red Rose—8th week—54 to 61 times.

HAMMERSTEIN'S ROOF—Vaudeville.

HERALD SQUARE—The Coronation (in colors).

JARDIN DE PARIS—Follies of 1911—7th week—37 to 42 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

MAXINE ELLIOTT'S—Commencing Aug. 10—Henry Pitt Crozman in The Real Thing.

METROPOLITAN—Oscar Spooner Stock in House of Thosman—130 times, plus 10 times.

NEW AMSTERDAM—The Pink Lady—22d week—170 to 177 times.

PROSPECT—Stock co. in Mrs. Temple's Telegram.

VICTORIA—Vaudeville—matines.

WINTER GARDEN—Gertrude Hoffmann and the Russian Ballets.

CORRESPONDENCE.

(Continued from page 18.)

Kimball, who will give the usual daily recitals provided by the Mormon Church for the pleasure of tourists visiting the city.

C. E. JOHNSON.

WASHINGTON.

WASHINGTON.

SPOKANE.

Mrs. Fiske in Mrs. Bumpstead-Leigh the Feature of the Week—News Items.

Mrs. Fiske, supported by an excellent co., including Malcolm Duncan, Florine Arnold, and Cyril Young, presented Mrs. Bumpstead-Leigh at the Auditorium July 26.

John W. Pace, formerly manager of amusements at Natatorium Park, Spokane, and now secretary-manager of the Washington State Fair at North Yakima, has been elected chief executive officer of the 1912 Potlatch at Seattle.

James Sandusky, who is one of the founders of the Lawrence-Sandusky Stock co., with Carl Stockdale, and will form the Lawrence Theatre, Seattle, 6, Mr. Stockdale and his wife, Clara Myers, were formerly with the Lawrence Players. The Lawrence co. will resume its local engagements 15. The two managers are in the East to secure plays for the Seattle engagement.

Charles A. White, of Ringling Brothers' publicity staff, was in Spokane on July 24. Mr. White was here to close arrangements for the circus booked for 14.

Mr. and Mrs. "Chub" Sullivan, who played in an act called Phina at the Empress Theatre, celebrated their twelfth wedding anniversary at the Pedicord Hotel, the evening of July 25. Covers were placed for forty, and the guests were members of the co. and others appearing at the Empress.

Clara Walker, manager of the Pantane's Theatre, Spokane, is to become general manager of the Pantane's Circuit. She will be succeeded here by Tom J. Myers, formerly manager of the Pantane's house at Los Angeles. Mr. Walker will go to Seattle in two weeks to complete arrangements. Mr. Myers was in the employ of Martin Beck, manager of the Orpheum Circuit. He has been manager of the Pantane's house for the last three years, and for three months has been assistant manager of the local house.

Nellie McKellar and George McQuarrie, who were married in New York on July 16, were formerly members of the Jessie Shirley Stock co. in Spokane. Afterward they played on the Pantane's circuit in a vaudeville sketch. Later Mr. McQuarrie joined the Poli Stock co. at Water-City, while the bride was in stock in California. It is expected they will visit the West this Summer. Mrs. McQuarrie's parents live at Klamath Falls, Oregon.

Spokane Chamber of Commerce has engaged a special train to entertain 500 of its members at The Round Up, an Indian, cowboy and military spectacle to be given by the Northwestern Frontier Exhibition Association at Pendleton, Ore., Sept. 14-16. The celebration will take place in the stadium, in Round Up Park, which has seating capacity for 10,000. In addition to the championship contests there will be exhibitions of shooting, roping and riding, and a series of parades and war dances. Regarding the bronco busting stunts the advance notices say, "The best riders will meet the worst Indians in the Northwest for supremacy."

The Spokane "Chronicle" thus welcomes the officers and delegates of the Theatrical Mechanics Association which will have its national convention in Spokane in 1912. The men who will operate the light, lift the curtains and juggle the "props" have decided upon Spokane as the place for their next international convention. They are welcome, these men whose work is to mystify and to please, and the members of the local lodge of the Theatrical Mechanics Association may be depended upon to provide the kind of entertainment which has placed Spokane in an enviable position as a convention city.

W. S. MCRAE.

TACOMA.—Chaucey Oelot July 27 closed the season at the Tacoma before a large audience, with a large Irish element, that came to hear Macaulay; his singing was much applauded; the staging and costuming were appropriate; Ellery's Band will play twice in the great Tacoma Stadium 30. As it will hold 40,000 people, it is hardly expected that it will be filled.

FRANK B. COLE.

SEATTLE.

Good Band Music at the Moore—Verna Layton and Virginia Brissac Pleased.

The principal attraction of the week was Ellery's Band July 24-29 at the Moore. A series of excellent programmes were rendered before appreciative audiences. Notwithstanding the warm weather, the attendance averaged fair business.

Chaucey Oelot in Macaulay 30-5. A Cowboy's Girl 23-29 was presented at the Theatre before small and medium houses. Verna Layton and Virginia Brissac in the leads gave a faithful portrayal of the roles. Eugene Mackbee was effective in the heavy roles. E. M. Griffith scored in Major Quackenbush. In the cast were Holly Howard, Beatrice Meade, Stanley Johns, Joe Leo, Al McKay, and William Meade.

At the Grand and Alhambra excellent moving pictures 23-29 were presented. The Lois was dark 23-29.

In business circles there is considerable uncertainty as to the future, and theatrical men are pursuing a conservative policy. The Golden Potlatch, which closed so successfully 22, gave a temporary stimulus to business in various lines.

Daphne Pollard, the popular young actress who figured as the Queen of the Golden Potlatch, and Ellington S. Bunch, were married 28. Their honeymoon will be spent in California.

WISCONSIN.

Davidson Stock Company Seen in Good Circumstances—New Season Opened at Majestic.

George Cameron's nautical farce, Billy, is being given an excellent performance July 31-5 by the Davidson Stock co. The piece has plenty of comical situations and bright lines, and the manner in which it is handled by the local organization makes it a satisfying evening's entertainment.

The largest portion of the funmaking fails to Robert Dempster and Francis McHenry, and they both prove more than equal to the task. Gwendolyn Piers, the popular and talented ingenue of the co., scores in the role of Beatrice Sloane. Other members handled their parts well.

The 1911-12 vaudeville season will open at the Majestic Theatre 7, with an initial bill of nine acts. Three notable headliners will top the programme—Carter De Haven, Bert Leslie, and

Edith Heima. The theatre has been entirely renovated and redecorated.

L. B. NELSON.

OMHKOSH.—UNDER CANVAS: Ranger's Carnival July 24-30; great success.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): The Morris Foster Stock co. gave a double bill July 31-4 that would have done credit to any stock co. The Little Girl, after which Mr. Foster and Mr. Von Sloan received three curtain calls for their splendid work, and The Circus Girl, in which the whole co. appeared to advantage, receiving calls after each act. The Summer season will close 15, when the theatre will be thoroughly renovated for the opening first week in September.

CANADA.

TORONTO.

Percy Haswell Delighted Her Many Friends at the Royal Alexandra.

A farcical adaptation of *The Man on the Box* was given by Percy Haswell and her co. at the Royal Alexandra. Miss Haswell had a rôle presenting ample opportunity for whimsical and acrobatic turns, which she cleverly utilized herself. Fred L. Gidens as Lieutenant Worburton departed a decided quizzical tuff to that part. While minor parts were largely lacking those presented were well done; the work of Thomas E. Emory and Mr. Crimmins being commendable. Modern Marriage 31-5 was produced by the Percy Haswell Players, under the careful and excellent direction of Miss Haswell, who made the most and best of the rôle of Victoria Fairchild. Angela Ogden as Miss Maria Tucker White presented that person with all her oddities in a manner that pleased the audience. As Maria Clifford, Lola Howell was attractive. Cornelius Allen was taken by Mr. Gidens to good advantage. The rest of the cast acted quite up to the high standard which by their patient efforts they have decidedly established. The Three of Us 7-15.

Show's reopened for the season with a bright, enterprising programme that pleased the capacity house. Credit was due to William Corrleigh, Charles Kiegel, Alf Hilton, and Edna Conroy in their clever skit, Peaches. Splendid acrobatic turns were given quite to the taste of the audience. Ethel McDonough in songs, George W. Jones and Ben N. Deely with more songs, some in B natural, filled in the musical part of the entertainment.

The coronation in natural colors as portrayed by the Kinemacolor at the Princess was a revelation in photographic art, and quite worthy of the patronage of any one of artistic taste. The gradations of shadow and light, the clear, natural color effect, as presented, was really itself. Unbound praise was extended during the exhibition in this city.

E. CHESTER IRONSIDE.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Iron King has been canceled. Madame Labadie's Dramatic Recital 3. The Old Cross Roads 17-19. The Rosary 31. Madame X Sept. 1-3. The White Squaw 29, 30. Ethel May Shorey and Fred S. Campbell in October in plays written by Miss Shorey, opening in One New Year's Eve. ITEM: All the picture houses continue to fine business.

COBOURG, ONT.—UNDER CANVAS: Young Buffalo's Wild West July 21; one of the best attractions of sort ever here.

LETTER LIST.

WOMEN.

Burns, Blanche, Neil Burgess, Pauline Bradshaw, Louise Bertram, Mable Bardine, Geraldine Bruce, Calhoun, Catharine, Jane Carles, Florence Clark, Virginia Clay, Eleanor Carey, Daisy Coburn, Gertrude Claire, Dorothy Cleveland, Dunian, Jane Adeline, Louise Dacry, Louise De Varney, Jane Daniels, Agnes Daniels, Marie De Turney, Katherine Dooling, Erroll, K., Julia Edwards, Franklin, Beth, Grady, Jere, B. Garfield, Hartman, Gretchen, Hcialine Hadley, Florence Hall, Mabel Howard, Jennie Harding, Shelly Hull, Carlo Hommell Hayward, Marion Hutchins, Helen Holden, James, Ellen, Kerr, Geo. F., Rose King, Helen Kehrs, Alice Kelly, Susie Kirwin, Lingard, Catherine, Phyllis La Fond, Francis Lewellyn, Jeffrey Lewis, Maxon, Mae, Violet Mansfield, Geraldine Malone, Mrs. A. Mortimer, Katherine C. Murphy, Lizzie McNeill, Violet MacDonald, Ada McGrath, Veila McEvans, Edna Macbeth, Oberle, Luisa, Powell, Mildred, Alma Powell, Raymond, Vera, Burnette Radcliffe, Marion Raymond, Minnie, Lillian Shattuck, Fern Shiner, Lillian Shaw, Theibey, Rosemary, Julia E. Trevor, Van Buren, Mabel, Gilda Varel, Lydia Van Wyck.

MEN.

Allen, Frederick, Bob, Adams, Wm. Atkinson, D. Armstrong, Percival Ayler, Barrison, Phil, Richard Buhler, Harry Burkhardt, Robt. Bond, Lawrence Brooke, Edwin Betchle, Castello, Maurice, Harold Claremont, R. G. W. Collins, Jos. Creaghian, Dao, Frank, Sidney De Drey, Edwin Davis, Henry F. Dixey, H. Dion, Ely, Wm. E., Elwyn Eaton, Roland G. Edwards, Freeman, Richard, Gule, G. G., Hennion, Gerald, J. Hallahan, C. V. Harder, Geare, Kenneth, Hopper, Leaming, S. T., Corwin Luskmore, Chas. Lipson, Mackie, James B., J. F. Miller, J. T. Murray, Albert McGovern, Julius McVicker, Lawrence McGill, Bob McLaughlin, Mr. McNeashitt, Morris, Edmond, Ralph D. Nicholas, Pring, Gerald, Frank Peters, Harry Porter, Max Plohn, Rheinstrom, Flo, Claude Reader, Thos. Reynolds, Howard R., Stark, C. N., Eugene Speyer, G. G. Stuart, Geo. Statton, Hazard Short, Thomas, Augustus, Geo. Tallman, Bernard Thornton, Ed. T. Temple, Ward, Henry, Rd. C. White.

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